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**THE**  
**CHORAL FOUNTAIN**

FOR SINGING CLASSES, MUSICAL CONVENTIONS, CHURCH CHOIRS

AND

**SOCIAL SINGING SOCIETIES.**

BY

**S. S. MYERS.**

PUBLISHED BY  
**WILL. L. THOMPSON & CO.**

EAST LIVERPOOL OHIO.



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# THE CHORAL FOUNTAIN.



By S. S. Myers.

## PRACTICAL LESSONS.

NOTE TO TEACHER.—The following exercises are prepared only to be used after each new point has been clearly illustrated by blackboard exercises. Never call attention to the next exercise until you have explained the idea involved in it. Care should be taken to practice each one thoroughly until the pupils overcome every difficulty.

No. 1.

S. S. MYERS.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
 C D E F G A B C C B A G F E D C  
 Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do  
 Come, sing the scale a - long with me, O how we sweet - ly all a - gree.

No. 2.

Tone one, tone two, three, two, one, two, three, four, five, four, three, two, one, one.

No. 3.

We are sing - ing, gai - ly sing - ing, don't you hear the ech - oes ring - ing?

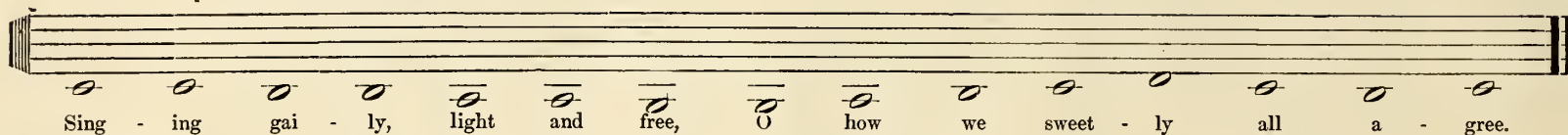
No. 4.

Hear the ech - oes gai - ly ring - ing, while this pleas - ant song we're sing - ing.

No. 5. Explain the extension of the scale upwards.

Sing - ing gai - ly, light and free, O how we sweet - ly all a - gree;

## Practical Lessons.

No 6. *Explain the extension of the scale downward.*

No. 7.

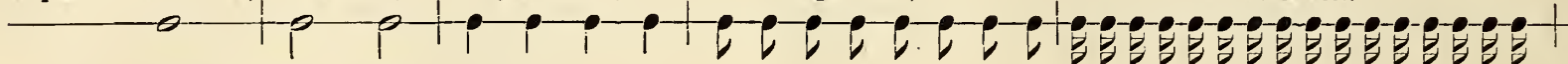
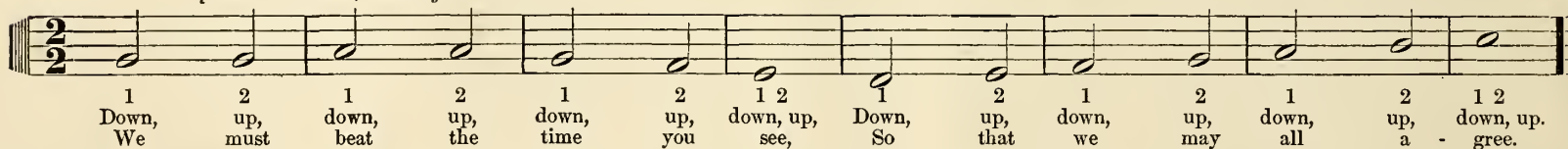
Explain the Whole note,

Half note,

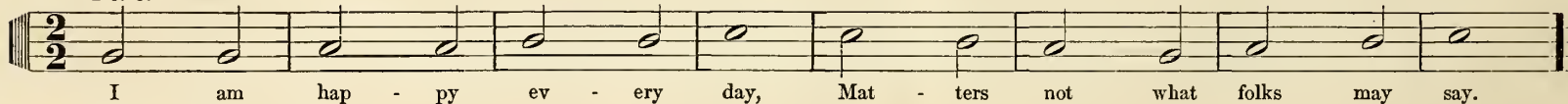
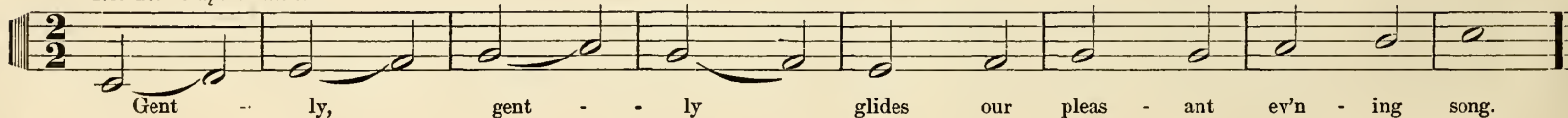
Quarter note,

Eighth note,

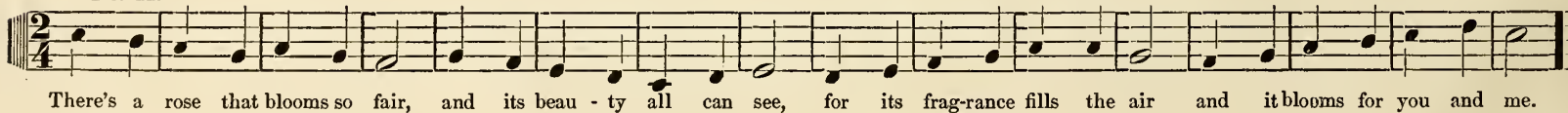
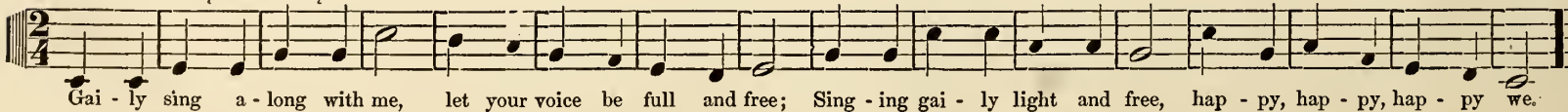
Sixteenth note.

No. 8. *Explain the fraction, counting and measures.*

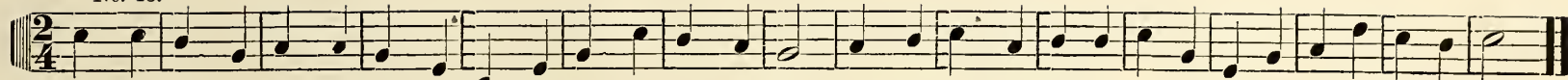
No. 9.

No. 10. *Explain the slur.*

No. 11.

No. 12. *Explain the skip.*

No. 13.



I am build - ing, ev - er build - ing, Won - drous cas - tles in the air, Mar - ble white and jew - el glint - ed, All these fai - ry cas - tles are.

No. 14. *Explain the rest.*



Who will make the first mis - take, Who will make the next, Who will sing in - to the rest, Who will then be vexed.

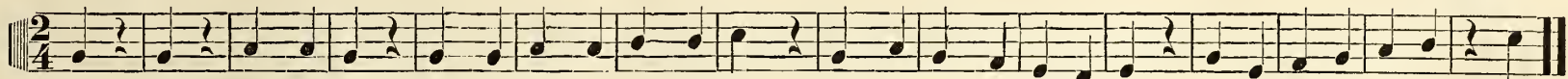
No. 15.



Who will make the first mis - take, Who will make the next, Who will sing in - to the rest, Who will then be vexed

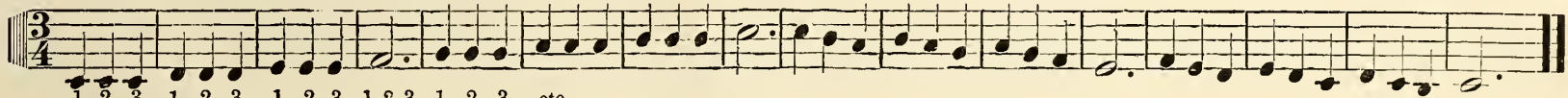
No. 16.

PALMER.



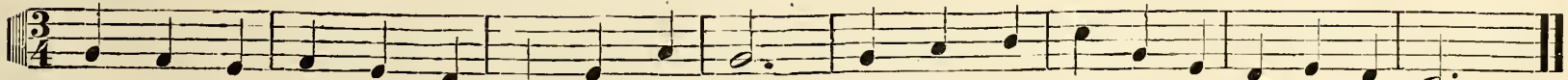
March, march, march a - way, Who are read - y for the fray Fal - ter not for foe - men's ire, But make rea - dy aim and shoot.

No. 17. *Explain triple measure. Explain the dot.*



1 2 3 1 2 3 1 2 3 1 2 3 etc. - - - -  
Down, left, up, etc.

No. 18.




Joy - ful - ly, joy - ful - ly sing - ing a - long, Sing - ing this beau - ti - ful, beau - ti - ful song.

No. 19.



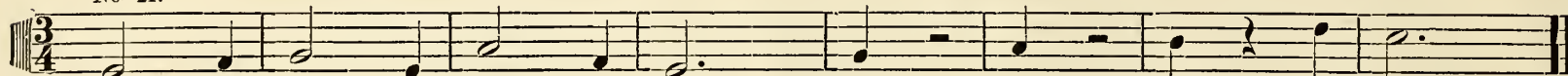
Balm - y and soft, Balm - y and soft, Balm - y and soft is the sum - mer's fair breeze.

## Practical Lessons.

No. 20. *Explain the half rest.*


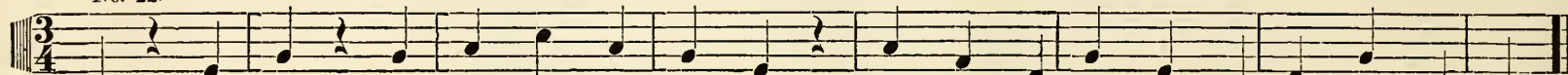
But it stopped short, nev - er to go a - gain, when the old man died.

No. 21.

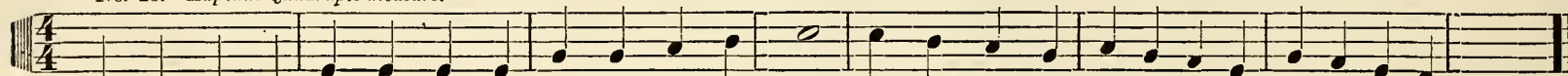


Af - ter la - bor com eth rest, Rest, Rest, Sweet, sweet rest.

No. 22.



Light and gay, as soft sum - mer breez - es, Dance we the bright mer - ry mo - ments a - way.

No. 23. *Explain Quadruple measure.*


1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 etc. - - - - -

Down, left, right, up, etc.

No. 24.




Rip - ple on, oh, laugh - ing riv - er, Onward toward the dis - tant sea, Flow - ing on and on for - ev - er, Toward thy home, the far off sea.

No. 25.



Mu - sic now is ring - ing, Voic - es loud and clear, Mu - sic what a trea - sure, Mu - sic ev - er dear.

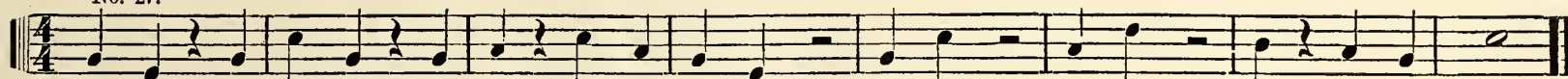
No. 26.



Free and gay, free and gay, Goes the hun - ter on his way, Free and gay, free and gay, Goes the hun - ter on his way.

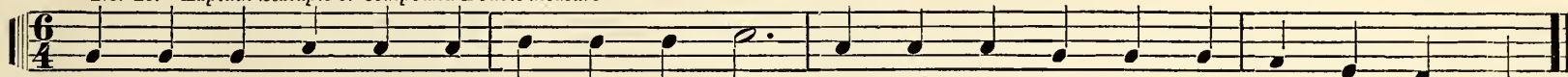


No. 27.



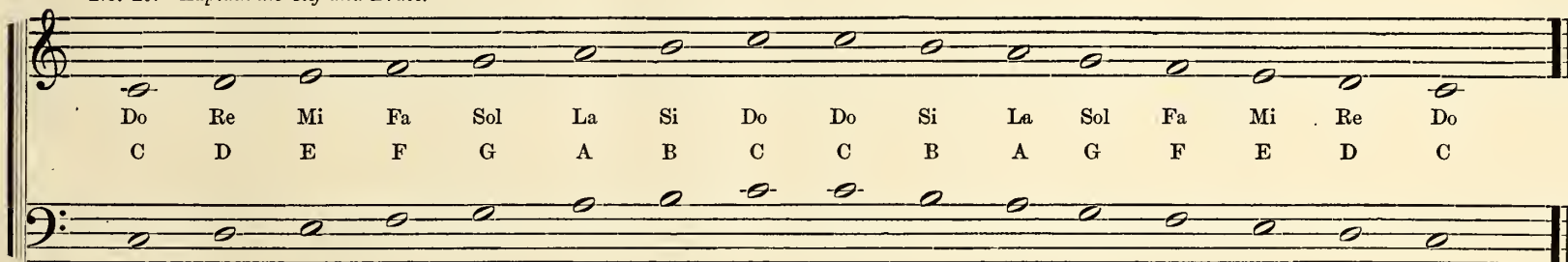
Wel - come, O wel - come ye soft sum - mer breez - es, Wel - come, wel - come, O ye sweet flowers.

No. 28. *Explain Sextuple or Compound Double measure.*



Sex - tu - ple mea - sure so flow - ing and free, Roll - ing and roll - ing like waves on the sea.

No. 29. *Explain the Clef and Brace.*



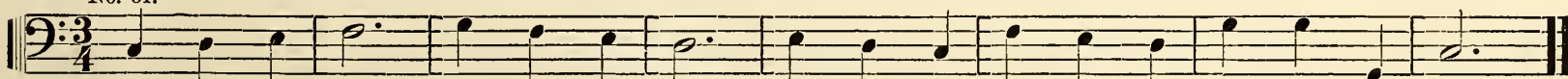
Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Si	La	Sol	Fa	Mi	Re	Do
C	D	E	F	G	A	B	C	C	B	A	G	F	E	D	C

No. 30.



Glad - ness, glad - ness ev - 'ry where, In the earth and in the air; Glad - ness in the swell - ing song, Glad - ness in the hap - py throng.

No. 31.



Joy - ful - ly now sing - ing with glee, Who are so joy - ous and hap - py as we.

## COME AND JOIN US IN OUR SONG.

No. 32.

S. S. MYERS.

1. Come and join us in our song, Four parts now in one embrace, But be care-ful, don't go wrong, Ten-or,

Al-to,

2. Thus to-gether we must go, Who will try to win the race, With the measures ev-en flow, Tre-ble,

Bass.

The musical score for 'Come and Join Us in Our Song' is written for four parts: Soprano, Alto, Treble, and Bass. It is in 4/4 time and consists of two stanzas. The first stanza is for Soprano and Alto, and the second is for Treble and Bass. The melody is simple and repetitive, with a focus on rhythm and pitch.

## SPRING IS ON THE MOUNTAIN.

No. 32½.

S. S. MYERS.

1. Spring is on the moun-tain, And up-on the hill, Sing-ing from the foun-tain Comes the shin-ing rill.

2. While the birds are ma-ting On the sun-ny mead, All the earth is wait-ing For the sprout-ing seed.

3. Life is like the seed-time, Ev-'ry one must sow Seeds of good or e-vil As we on-ward go.

The musical score for 'Spring is on the Mountain' is written for four parts: Soprano, Alto, Treble, and Bass. It is in 2/4 time and consists of three stanzas. The melody is simple and repetitive, with a focus on rhythm and pitch.

# Practical Lessons.

9

No. 33. *Explain Choosing notes. See bass.*

S. S. MYERS.

1. See the shin - ing dew - drops On the flow - ers strew'd, Prov - ing, as they spar - kle, God is ev - er good.

2. In the leaf - y tree - tops, Where no fears in - trude, Mer - ry birds are sing - ing, God is ev - er good.

3. Bring my heart the trib - ute, Songs of grat - i - tude, While all na - ture ut - ters, God is ev - er good.

No. 34.

S. S. M.

O ye cher - ished dreams, ..... Bring to me the friends a - gain, Friends of oth - er years.

O ye cherished dreams, Dreams of oth - er years.

O ye cher - ished dreams, ..... Bring to me the friends a - gain, Friends of oth - er years,

## Practical Lessons.

## ANNIE.

MUSICAL INSTITUTE, WAYNESBURG, OHIO, OCTOBER, 1880.  
No. 35.

MISS LUCY MAY'S.

1. Ye jew - els of my Mas - ter, Who shine with heavenly rays, A - mid the beams of glo - ry Re - flect im - mor - tal blaze.

2. You shall be mine, says Je - sus, In that aus - pic - ious day, When I make up my jew - els Released from cumbrous clay.

3. Lift up your heads re - joic - ing, And clap your joy - ful hands, So you're re - deemed for ev - er From death's corrupted bands.

No. 36. *Explain the hold or pause.*

O - ver the hill ..... The sun - light is glow - ing, For - ev - er be still.

O - ver the hill .....

O - ver the hill, O - ver the hill, The sun - light is glow - ing, For - ev - er be still.



THE DAISY.

S. S. MYERS.

1. In the ear - ly spring - time when the vio - lets grow, When the birds sing sweet - ly and the soft winds blow,

2. Sun - ny lit - tle blos - soms on their slen - der stalk, How much they would teach us if they could but talk,

Comes the lit - tle dai - sy blow - ing fresh and fair, Spring - ing bright and joy - ous from its moun - tain lair.

Ev - er look - ing up - ward all the live - long day, Bright their fac - es turn to catch each sun - beam's ray.

No. 38. *Explain the Chromatic Scale ascending.*

Do Di Re Ri Mi Fa Fi Sol Si La Li Si Do  
 C C# D D# E F F# G G# A A# B C  
 One Sharp one, Two sharp two, Three, etc

No. 39.

Sing la la la la etc.

No. 40.

No. 41.

## CHROMO.

No. 42.

If a bo - dy meet a bo - dy com - ing thro' the rye, If a bo - dy kiss a bo - dy need a bo - dy cry ;  
 Ev - ry las - sie has her lad - die, none they say have I, Yet the lads all smile at me while com - ing thro' the rye.

# Practical Lessons.

13

No. 43. *Explain the Cancel.*

S. S. MYERS.

The first system of the musical score is written for four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the melody for the first part of the song. The second staff is also in treble clef and contains the melody for the second part. The third staff is in treble clef and contains the melody for the third part. The fourth staff is in bass clef and contains the melody for the fourth part. The lyrics are written below the staves.

We have a hope when life is o'er, And we have laid us down to rest, To

We have a hope when life is o'er, And we have laid us down to rest, To

a hope, is o'er,

The second system of the musical score continues the melody from the first system. It is written for four staves in the same key signature and time signature. The lyrics are written below the staves.

meet a - gain with those we love In that bright E - den of the Blest.

meet a - gain with those we love In that bright E - den of the Blest.

a - gain we love,

No. 44. *Explain the Chromatic Scale descending.*

Do Si Se La Le Sol Se Fa Mi Me Re Rah Do

8 7  $\sharp 7$  6  $\sharp 6$  5  $\sharp 5$  4 3  $\sharp 3$  2 2 1

No. 45. *Practice slowly.*

Sing la, la, la, la, la, la, etc.....

No. 46.

No. 47.

## CHROMO.

No. 48.

If a bod - y meet a bod - y Com - in' thro' the rye, If a bod - y kiss a bod - y, Need a bod - y cry.

Ev - 'ry las - sie has her lad - die, None they say have I, Yet the lads all smile at me When com - in' thro' the rye.



PRAISE. C. M.

S. S. MYERS.

1. A - wake my soul to sound his praise, A - wake my harp to sing, Join all my pow'rs the song to raise And joy - ful off-rings bring.

2. A - mong the peo - ple of his care, And thro' the na - tions round, Glad songs of praise will I pre - pare And there his name re - sound.

3. Be thou ex - alt - ed, O my God, A - bove the star - ry frame, Dif - fuse thy heav'ny grace a - broad And teach the world thy name.

HOOKSTOWN. IIS.

*Explain Da Capo al fine. Explain the Repeat.*

*Fine.*

S. S. M.

*D.C.*

1. { Tho' oft - en - times wea - ry I go on my way, } Tho' tri - al, and sor - row, and dan - ger be near,  
For Je - sus is near me, his word is my stay; }  
*D.C.* I know he will guide me and whom can I fear.

2. { While look - ing to Je - sus my heart can - not fear, } I know that his pre - sence my safe - guard will be,  
I trem - ble no more when I see he is near, }  
*D.C.* For why are you troub - led! He saith un - to me.

## Practical Lessons.

## JING-GA-LING.

J. CALVIN BUSHEY.

S. S. MYERS.

1. The moon shines bright and clear tonight, Then up and off we go, With horse and sleigh and bells so gay A - cross the flee - cy snow;

2. With laugh and song we glide a - long, The hours pass a - way, No fun so bright on a star - ry night As rid - ing in a sleigh;

3. Then bid fare-well to ev - 'ry care, No sor - row do we know, All hearts are light this plea - sant night As swift - ly on we go;

## CHORUS.

Jing, jing-ga-ling, Jing, jing-ga-ling swift o'er the flee-cy snow, jing-galing, Jing, jing-ga-ling, Jing, jing-ga-ling, As mer-ri - ly on we go.

Then jing - - - ga - ling, swift o'er the flee-cy snow, Then jing - - - ga - ling, As mer-ri - ly on we go.

Jing, jing-ga-ling, Jing, jing-ga-ling swift o'er the flee-cy snow, jing-galing, Jing, jing-ga-ling, Jing, jing-ga-ling, As mer-ri - ly on we go.

# EXPLAIN THE FIVE DEGREES OF POWER.

<i>Pianissimo</i> ,.....	<i>pp</i> .....	Very soft.	<i>Diminuendo</i> ,.....	<i>dim</i> or $\text{>}$ .....	Diminish the power.
<i>Piano</i> ,.....	<i>p</i> .....	Soft.	<i>Swell</i> ,.....	$\text{<}$ $\text{>}$ .....	Increase and diminish.
<i>Mezzo</i> ,.....	<i>m</i> .....	Of medium power.	<i>Sforzando</i> ,.....	<i>sf</i> or $\text{>}$ .....	Explosive.
<i>Forte</i> ,.....	<i>f</i> .....	Loud.	<i>Legato</i> ,.....	$\text{—}$ .....	Smooth and connected.
<i>Fortissimo</i> ,.....	<i>ff</i> .....	Very loud.	<i>Staccato</i> ,.....	$\text{. . .}$ .....	Very short and distinct.
<i>Crescendo</i> ,.....	<i>cres</i> or $\text{<}$ .....	Increase the power.	<i>Semi-Staccato</i> ,.....	$\text{. . .}$ .....	Short and distinct.

No. 52.

*cres.* - - - *f* *pp*  $\text{>}$   $\text{<}$  *p* *ff* *dim.* - - - *pp*

La la la la la la la, La la la la la la la, La la la la la la la, La la la la la la la, La la la la la la la.

No. 53.

*legato.* *staccato*  $\text{>}$   $\text{>}$   $\text{>}$   $\text{>}$  *semi-staccato.*

La la la la la la la, La la la la la la la, La la la la la la la, La la la la la la la, La la la la la la la.

## Definition of Technical Terms.

<i>Accelerando</i> .....	Gradually faster.	<i>Da Capo</i> or <i>D.C.</i> .....	Go to the beginning.	<i>Obligato</i> .....	Necessary, indispensable.
<i>Adagio</i> .....	Slow, with expression.	<i>Dal Segno</i> or <i>D. S.</i> .....	Go to the sign.	<i>Presto</i> .....	Quick.
<i>Ad libitum</i> .....	At pleasure.	<i>Dolce</i> .....	Soft, sweet, delicate.	<i>Prestissimo</i> .....	Very quick.
<i>Allegro</i> .....	Quick, lively.	<i>Fine</i> .....	The end.	<i>Recitative</i> .....	In speaking style.
<i>A tempo</i> .....	In time as before.	<i>Grave</i> .....	Slow and solemn.	<i>Ritard</i> .....	Slower and slower.
<i>Andante</i> .....	Slow, gracefully.	<i>Largo</i> .....	A very slow movement.	<i>Solo</i> .....	For one voice or instrument.
<i>Cantabile</i> .....	In singing style.	<i>Larghetto</i> .....	A slow movement.	<i>Trio</i> .....	For three parts.
<i>Con spirito</i> .....	With spirit.	<i>Lento</i> .....	Slow and gliding.	<i>Tutti</i> .....	All together.
<i>Calando</i> .....	Diminish and ritard.	<i>Moderato</i> .....	Moderately.	<i>Vivace</i> .....	Quick and lively.



## Practical Lessons.

No. 54. *Explain the key of G.*

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do  
G A B C D E F# G G F# E D C B A G

No. 56.

Sing in the key of G, Three, three, four, four, four five, three sing, O sing a-long with me, Just as ea-sy this as C.

No. 57.

Springtime is here, Spring time is here, Lov-li-est sea-son of all the glad year, Beau-ti-ful spring-time, Bright spring time is here.

## 'TIS THE MERRY MAY.

FLORENCE LECLAIRE.

S. S. M.

1. To the woodlands come a-way, mer-ry may is call-ing, Sweet-ly call-ing, Blightly call-ing, 'Tis the mer-ry May.

2. Search the hills for flow-ers gay, Love-ly spring time flow-ers, Fair-est flowers, Fragrand' flow-ers, 'Tis the mer-ry May.

3. Leave be-hind us all our cares, Love-ly may is call-ing, Hear her call-ing, Call-ing, call-ing, 'Tis the mer-ry May.



# Practical Lessons.

19

PORTER. S. M.

MISS ANNIE P. O'BRIEN.

1. Come, ye that love the Lord, And let your joys be known, Join in the song with sweet ac - cord, And thus sur - round the throne.

2. Let those re - fuse to sing Who nev - er knew our God, But chil - dren of the Heavenly King May speak their joys a - broad.

3. Then let our song a - bound, And ev - ery tear be dry, We're marching thro' Immanuel's ground, To fair - er worlds on high.

## EVENING BELL.

S. S. M.

S. S. MYERS.

1. Hear the silv - ery even - ing bell, Evening bell, evening bell, Gent - ly ech - o down the dell, Sil - very even - ing bell.

2. Sweet the ech - oes steal a - long, Evening bell, evening bell, Float - ing on with mirth and song, Sil - very even - ing bell.

3. Wel - come is the eve - ning bell, Even - ing bell, evening bell, Tell - ing of the day's fare - well, Sil - very even - ing bell.

# Practical Lessons.

## SINGING, GAILY SINGING.

J. CALVIN BUSHEY.

1. Sing - ing, gai - ly sing - ing, Pleas - ant 'tis to see Hap - py hearts and voic - es In a mer - ry glee.

2. Sit - ting up e - rect And beat - ing with the hand Meas - ure af - ter meas - ure, Time at our com - mand.

3. Wil - lie, Ben - nie, John - nie, Fred - die, Jim - mie, Sam, Liz - zie, I - da, Ma - ry, Mat - tie, Sus - ie, Ann.

4. May the hours we sing here Make the weak - er strong, And the strong - er wis - er, As we go a - long.

Gaily singing, Gaily singing, We're a merry, happy band, Gaily singing, Gaily singing, We're a merry, happy band.

Sing - ing, Sing - ing, We're a mer - ry, hap - py band, Sing - ing, Sing - ing, We're a merry, happy band.

Gaily singing, gaily singing, We're a merry, hap - py band, Gaily singing, gaily singing, We're a merry, happy band.

We're singing,

# Practical Lessons.

21

No. 62. *Explain the Key of D.*

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do  
D E F# G A B C# D D C# B A G F# E D

No. 63.

We have found an-oth-er key, Two sharps at the first you see! One sharp shows the key of G, But with two sharps it is D.

No. 64.

Beau-ti-ful May, Smil-ing and gay, Ev-er we wel-come the beau-ti-ful May.

## TWILIGHT. 6s & 5s.

S. S. M.

No. 65.

1. See the light is fad-ing, From the west-ern sky, Day thou art de-part-ing, Night is draw-ing nigh.  
2. Even-ing winds are breath-ing Thro' the for-est green, Crim-son clouds are wreath-ing In the sky se-rene.  
3. See the stars ap-pear-ing, All a-round so bright, Em-blems ev-er cheer-ing, Of e-ter-nal night.



## Practical Lessons.

## WHY THAT LOOK OF SADNESS.

No. 66.

S. S. MYERS.

1. Why that look of sad - ness? Why that down cast eye? Can no tho't of glad-ness lift thy, lift thy soul on high.

2. Is thy bur-den'd spi - rit A - go - nized for sin? Think of Je - sus mer - rit he can make thee, make thee clean.

3. O thou heir of heav - en Think of Je - sus' love, While to thee is giv - en all his grace, his grace to prove.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems, each with a vocal line and a bass line. The first system includes the first line of music and the first line of the vocal melody. The second system includes the second line of music and the second line of the vocal melody. The third system includes the third line of music and the third line of the vocal melody. The bass line is written in a lower register, providing a harmonic foundation for the vocal melody.

## SPRING HAS COME.

No. 67.

S. S. MYERS.

1. Spring has come to greet our vis - ion, With her ver - nal fields and flow'rs, Joy - ous na - ture seems to wa - ken, From her darksome win-try hours.

2. Birds are sing - ing in the for - est, As they flit from tree to tree, Flow'rs are blooming in the val - leys, All the earth seems full of glee.

3. Let us then re - joice to - geth - er, Free from sor - row care and strife, So that we may each day bet - ter Learn to lead a blameless life.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems, each with a vocal line and a bass line. The first system includes the first line of music and the first line of the vocal melody. The second system includes the second line of music and the second line of the vocal melody. The third system includes the third line of music and the third line of the vocal melody. The bass line is written in a lower register, providing a harmonic foundation for the vocal melody.



S. S. M.  
No. 68.

MERRY SUNSHINE.

S. S. M.

1. Oh, I love the mer - ry, mer - ry, joy - ous sun - shine, As it plays up - on the earth and thro' the air, thro' the air.

1. Oh, I love the mer - ry, mer - ry, cheer - ing sun - shine, Driving ev - ery thought of grief and care a - way, care a - way.

3. Yes, I love the mer - ry, mer - ry, glad - some sun - shine, Making all the world so ra - diant, bright and fair, bright and fair.

CHORUS.

Mer - ry sunshine, mer - ry sunshine, Oh, I love the mer - ry sun so bright and fair, bright and fair.

Mer - ry sun - shine, mer - ry sun - shine, Oh, I love the mer - ry sun so bright and fair, bright and fair.

Mer - ry sunshine, mer - ry sunshine, Oh, I love the mer - ry sun so bright and fair.

## Practical Lessons.

No. 69. *Explain the Key of A.*

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do  
A B C# D E F# G# A A G# F# E D C# B A

No. 70.

LESLIE.

Sing-ing in the key of A, Quick-ly flies the time a - way, F, and C, and G sharp, too, Shows the key of A, 'tis true.

No. 71.

Mer - ri - ly, mer - ri - ly, sing we a - long, Cheer - i - ly, cheer - i - ly, Sing we this song.

No. 72.

## OUR MERRY SONG.

S. S. M.

1. Join us in our mer-ry song, Tra, la, la, tra, la, la, Swift to pass the hours a - long, Tra, la, la, la, la.

2. Gent-ly now our voic-es ring, Tra, la, la, tra, la, la, Joy-ous as the birds of Spring, Tra, la, la, la, la.

3. Not a thought of care have we, Tra, la, la, tra, la, la. Join us in our mer-ry glee, Tra, la, la, la, la.

WAYNESBURG. 7s.

No. 73.

S. S. MYERS.

1. Ho - ly Ghost, with light di - vine, Shine up - on this heart of mine, Chase the shades of night a - way, Turn the darkness in - to day.

2. Ho - ly Ghost, with pow'r di - vine, Cleanse this guilty heart of mine, Long has sin with - out con - trol, Held do - min - ion o'er my soul.

3. Ho - ly Ghost, with joy di - vine, Cheer this saddened heart of mine, Bid my ma - ny woes de - part, Heal my wounded, bleeding heart.

No. 74.

*Sing slowly and with subdued voices.*

GOD IS LOVE.

8s. & 7s.

S. S. MYERS.

*Rit.*

1. God is love, the an - gels whisper, Hear the ech - o in the air; God is love, 'tis waft - ed ev - er, O'er and o'er the world so fair.

2. God is love, his mer - cy brightens All the paths in which we rove; God is love, his glo - ry shineth, From the heavenly world a - love.

3. God is love, to you he calleth, Saddened heart and troubled brow; God is love, O wea - ry mortal, Cast thy sor - row on him now.



## THERE'S SUNSHINE AFTER RAIN.

S. S. MYERS.

No. 75.

1. There's sun - shine af - ter rain, dear friends, There's sunshine after rain, And twilight comes when darkness ends, To usher day a - gain.

2. Then nev - er let the fiend de - spair Enchain the troub - led mind, Nor let the cloud of bit - ter care The soul's bright mission blind.

3. The meads grow rich - er for the storm, And sweeter smell the flow'rs, And why not man re - ceive a charm From e'en em - bit - tered hours.

## CHORUS.

There's sunshine, yes, bright sunshine, There is sunshine, sunshine af - ter rain, Tho' skies are dark a - bove us now, The sun will shine a - gain.

There's sunshine, bright sunshine, There's sunshine af - ter rain, Tho' skies are dark a - bove us now, The sun will shine a - gain.

There's sunshine, yes, bright sunshine, There is sunshine, sun - shine af - ter rain, Tho' skies are dark a - bove us now, The sun will shine a - gain.



No. 76. Explain the key of E.

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do.  
E F# G# A B C# D# E E D# C# B A G# F# E

No. 77.

Sing-ing in the key of E, Three, four, five, six, five, four, three, Sing with free-dom, sing with care, While our voic-es we pre-pare.

No. 78.

Come where the flow'rs, beau-ti-ful flow'rs, Bright-ly are bloom-ing in cool sha-dy bow'rs.

No. 79.

FANNIE J. CROSBY.

## MUSIC.

S. S. M.

1. Mu-sic in the spring-time, Wak-ing up the flow'rs, Mu-sic in the green trees, Mu-sic in the bow'rs.

2. Mu-sic in the rain-drops, Fall-ing with the night, Mu-sic in the young birds, When the day is bright.

3. Mu-sic in the crick-et, Chirp-ing loud and clear, Mu-sic in the south wind, Mu-sic ev-ery-where.

## Practical Lessons.

## EVENING. 7s.

No. 80.

Musical Institute New Cumberland, West Va. Dec. 1880.

MISS AMANDA MILLER.

1. Soft-ly fades the twi-light ray, Of the ho-ly, sab-bath day, Gent-ly as life's set-ting sun, When the christian's course is run.

2. Peace is on the world a-broad, 'Tis the ho-ly peace of God, Sym-bol of the peace with-in, When the spi-rit rests from sin.

3. Still the Spi-rit lin-gers near, Where the even-ing wor-ship-er, Seeks com-mu-nion with the skies Press-ing on to-ward the prize.

## REST. 7s.

S. S. M.

1. Soft-ly now the light of day Fades up-on our sight a-way, Free from care, from la-bor free, Lord we would commune with thee.

2. Soon for us the light of day Shall for-ev-er pass a-way, Then from sin and sor-row free, Take us, Lord, to dwell with thee.

# Practical Lessons.

29

No. 82.

FANNIE J. CROSBY.

## WHEN THE MORN.

S. S. MYERS.

1. When the morn a - wak - ing, O'er the earth is break - ing, Light - ing up the for - est, With her gol - den ray,

2. When the day is bright - est, When our hearts are light - est, When the sum - mer ros - es, Blos - som where we tread,

3. When the light is dy - ing, When the wind is sigh - ing, From the leaf - y branch - es, Of the green-wood tree,

Danc - ing o'er the moun - tain, Blush - ing in the foun - tain, Trip - ping like a fai - ry where the sha - dows play.

Still the gen - tle cho - rus, Float - ing sweet - ly o'er us, Leaves a charm that lin - gers when their shade has fled.

Strains of mu - sic fall - ing, Pur - er thoughts re - call - ing, Whis - per of a bright - er land from sor - row free.



## Practical Lessons.

No. 83. *Explain the Key of F.*

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do  
F G A B $\flat$  C D E F F E D C B $\flat$  A G F

No. 84.

Come and learn the Key of F, In the tre-ble and bass clef, Tones re-lat-ed al-ways go Just the same from high to low.

No. 85.

Balm - y and soft, Balm - y and soft, Balm - y and soft is the Sum - mer's fair breeze.

## CUCKOO.

No. 86.

*p**pp*

S. S. M.

1. Who sings in the shad-y thick-et near? Cuck - oo, cuck-oo, Hear the soft notes ech - o clear, Ech-oes soft and clear.

2. Who sings in the shad-y thick-et near? Cuck - oo, cuck-oo, Hear the soft notes ech - o clear, Ech-oes soft and clear.

3. Who sings in the shad-y thick-et near? Cuck - oo, cuck-oo, Hear the soft notes ech - o clear, Ech-oes soft and clear.



ONE DAY NEARER.

No. 87.

S. S. M.

1. One day near - er, one day near - er, Where the heav'nly mansions be, Near-er to the throne of glo - ry, Nearer to the jas-per sea.

2. One day near - er, one day near - er, To our heav'nly home on high, Yes, to - day we're one day near - er, To the land beyond the sky.

3. Sing when even - ing shades fall round us, And we lay our burdens down, One day near - er home and glo - ry, Where we'll wear the golden crown.

CHORAL.

No. 88.

S. S. M.

1. Swell the an-them, raise the song, Prais - es to our God be-long; Saints and an - gels join to sing, Prais-es to our heav'nly King.

2. Bless-ings from his lib'-ral hand, Flow a - round this hap-py land; Kept by him no foes an - noy, Peace and free-dom we en - joy.

3. Praise him ye ce - les-tial choirs, Tune and sweep your gold-en lyres; Raise, oh earth, your no-blest songs, From ten thous-and, thousand tongues.

## Practical Lessons.

## 'TIS MAY.—Waltz Song.

No. 89.

S. S. MYERS.

1. Up thro' the wood-paths with bird-songs a-bout her, Sweet May has come soft-ly, and all earth is gay, [Omit.]

D. C. Skies that were sul-len and joy-ous with-out her Have broke in-to sun-shine for [Omit.] beau-ti-ful May.

2. Green on the up-lands the wheat-fields are spring-ing, The cow-slips are shin-ing and dai-sies are bright. [Omit.]

D. C. Thro' the still mead-ows the wa-ters are sing-ing, And brim-ming with mel-o-dy, [Omit.] flash-ing with light.

## REFRAIN.

Beau-ti-ful May beau-ti-ful May, And all earth is sing-ing 'tis beau-ti-ful May. Sing-ing 'tis Beautiful May.

'Tis May, beau-ti-ful May,..... And all earth is sing-ing 'tis May,..... Sing-ing 'tis May.

Beau-ti-ful May, beau-ti-ful May, And all earth is sing-ing 'tis beau-ti-ful May, Sing-ing 'tis May.

No. 90. *Explain the Key of B $\flat$ .*

Do B $\flat$  Re C Mi D Fa E $\flat$  Sol F La G Si A Do B $\flat$  Do B $\flat$  Si A La G Sol F Fa E $\flat$  Mi D Re C Do B $\flat$

No. 91.

Now we sing from one to five, Then from five to plain-tive three, But our song will not be done Un - til we get back to one.

No. 92.

Soft - ly as a bright Sum - mer day Glide all the bright, mer - ry mo - ments a - way.

No. 93.

He knocks, A ver - y pleas - ant day.

Come in, A ver - y pleas - ant day.

There's some one at the door, A ver - y pleas - ant day, A ver - y pleas - ant day.



## Practical Lessons.

## TWILIGHT. 6s &amp; 5s.

No. 94.  
*Andante.**Rit. e Dim.* - - S. M.

1. Now the day is o-ver, Night is draw-ing nigh, Sha-dows of the Even-ing, Steal a-cross the sky.

2. Je-sus, give the wea-ry, Calm and sweet re-pose, With thy tender-est bless-ing, May our eye-lids close,

3. When the morn-ing wak-ens, Then may we a-rise, Pure, and fresh, and sin-less, In thy ho-ly eyes.

## YES, OR NO.

No. 95.

S. S. M.

1. When of a man I ask a question I wish he'd an-swer yes, or no, Nor stop to make some smooth evasion, And on-ly an-swer, may be so.

2. All-ways I doubt the friend-ly meaning Of well, per-haps, I do not know, When for a fa-vor I am sue-ing, I'd rath-er hear the an-swer, no.

3. I from my soul des-pise all quibbling, I'll use it not with friend or foe, But when they ask with-out dis-sembling I'll plainly an-swer yes, or no.

4. And when I ask the trembling question, Wilt thou be mine, my dearest Miss, Then may there be no hes-i-ta-tion To say dis-tinct-ly, YES, SIR, YES.



## MUSIC EVERYWHERE.

No. 96.

S. S. M.

1. There's mu - sic in the song of birds And in the hum of bees, And mu - sic in the Summer wind That rustles 'mong the trees.

2. There's mu - sic in the qui - et waves That gently lash the shore, And in old ocean's mighty waves When lashed by tempest pow'r.

3. There's mu - sic in a young child's voice Sweet to its moth-er's ear, And in the gen-tle, lov-ing tones Of those we hold most dear.

### CHORUS.

There is mu - sic, sweet-est mu - sic, On the earth and in the air, the air, There's mu - sic round us all the day, There's music ev' - ry - where.

the air,

There is mu - sic, sweetest mu - sic, On the earth and in the air, There's mu - sic round us all the day, There's music ev' - ry - where.

the air,

## Practical Lessons.

No. 97. *Explain the key of E $\flat$* 

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do  
E $\flat$  F G A $\flat$  B $\flat$  C D E $\flat$  E $\flat$  D C B $\flat$  A $\flat$  G F E $\flat$

No. 98.

Seems to me we've had this key, Just the same as if 'twas E, But 'tis not at all like that, That was E, and this E flat.

No. 99.

Sweet birds are sing - ing, Mu - sic is ring - ing, Let us be joy - ous and hap - py as they.

## WHY IS ATHENS?

No. 100.

We don't like to say, Well, then, cause it's in the mid'st of Greece.  
Why is Ath-ens like the wick of a can-dle? But you must o - bey,  
We don't like to say, Well, then, cause it's in the mid'st of Greece.

ECHO.

S. S. MYERS.

No. 101.

*m*

*pp*

*m*

*pp*

*m*

*pp*

*m*

*pp*

Ech - o, ech - o, Sweetest mu - sic fills the air, Ech - o, ech - o, Here and ev' - ry - where.

Ech - o, ech - o, Sweetest mu - sic fills the air, Ech - o, ech - o, Here and ev - 'ry - where.

Ech - o, ech - o, Sweetest mu - sic fills the air, Ech - o, ech - o, Here and ev - 'ry - where.

NEW CUMBERLAND.

M. L. McPHAIL.

No. 102.

1. Sing all ye ran-somed of the Lord, Your great de - liv - 'rer, sing, Ye pil-grims now for Zi-on bound, Be joy - ful in your King.

2. His hand di - vine shall lead you on Thro' all the bliss - ful road, Till to the sacred mount you rise, And see your gracious God.

3. March on in your Re-deem-er's name, Pur-sue his foot-steps still, With joy - ous hope still fix your eye On Zi - on's heav'nly hill.



# Practical Lessons.

## LIVE FOR SOMETHING.

No. 103.

S. S. MYERS.

1. Live for some-thing, be not i - dle, Look a - bout thee for em - ploy, Sit not down to use - less dreaming, La - bor is the sweet - est joy.

2. Scat - ter bless - ings in the pathway, Gentle words and cheering smiles, Bet - ter far than gold or sil - ver With their grief - dispers - ing wiles.

Fold - ed hands are ev - er wea - ry, Sel - fish hearts are nev - er gay, Life for thee hath ma - ny du - ties, Ac - tive be then while you may.

As the pleasant sun - shine fall - eth Ev - er on the grateful earth, So let love and thoughtful kindness Gladden well the darkened earth.



## No. 104. Explain the Key of A $\flat$ .

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do  
A $\flat$  B $\flat$  C D $\flat$  E $\flat$  F G A $\flat$  A $\flat$  G F E $\flat$  D $\flat$  C B $\flat$  A $\flat$

## No. 105.

Each de - gree has now been Do, This we sure - ly all must know, Three, three, four, three, two, two, three, We can read in ev - ery key.

## No. 106.

Win - ter will leave us when Spring - time ap - pears, A - pril will meet us with smiles and with tears.

## No. 107.

1. Gent - ly ev'n - ing bend - eth o - ver vale and hill, Soft - ly peace de - scend - eth, And the world is still.

2. Save the wood-brook's gush - ing, All things si - lent rest, Hear its rest-less rush - ing On the o - cean's breast.

3. Rest - less thus life flow - eth, Striv - eth in the breast, God a - lone be - stow - eth Tran - quil ev'n - ing rest.

## ACROSS THE WAY.

R. G. STAPLES.

1. { Soft-ly falls the twilight shadows O'er a land of cloudless ray, Brightly from the ma-ny mansions, Shines the light a-cross the way; }  
 { Sweetest sounds of an-gel mu-sic Floateth o'er the gates of day, From the bright and glorious mansions, Just a-cross the shi-ning way. }

2. { In that pure and pearl-y cit-y, All our cares for-ev-er cease, For up-on its tow'rs and bulwarks, Rests the blessing of God's peace; }  
 { We shall join the heavenly anthem, When our tears are wip'd a-way, That for-ev-er, ev-er sound-eth, Soft-ly o'er the gates of day. }

3. { Oh! the pleasures that a-wait us When the burden is laid down, And the cross exchanged for-ev-er For the glo-ries of the crown; }  
 { Glo-ry be to God, for-ev-er, Yet a-cross the shin-ing way, Sweet-er, full-er, sounds the anthem O'er the gol-den gates of day. }

Sweetly, softly, sounds the anthem, O'er the golden gates of day, There shall be no sin nor sorrow In our home a-cross the way.

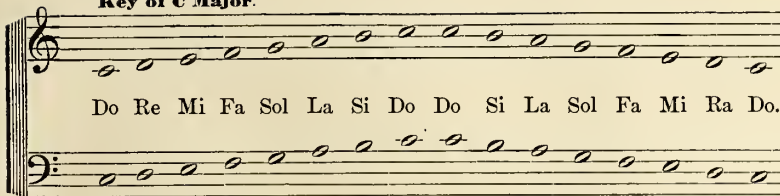
Still I hear the mu-sic floating, O'er the shi-ning gates of day, There shall be no night for-ev-er In our home a-cross the way.

Loud and joy-ful-ly the anthem, Cometh o'er the gates of day, Glo-ry be to God for-ev-er, In our home a-cross the way.

# Explain Relative Minor Keys.

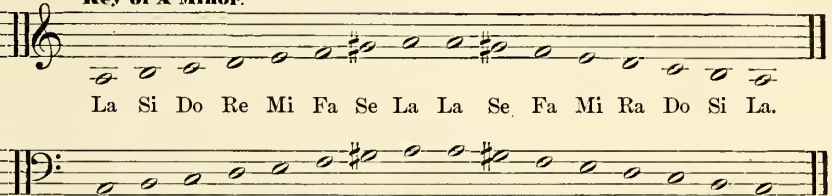
41

Key of C Major.



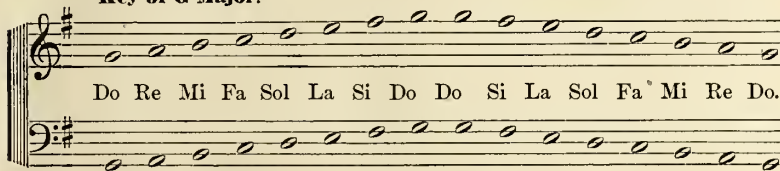
Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Ra Do.

Key of A Minor.



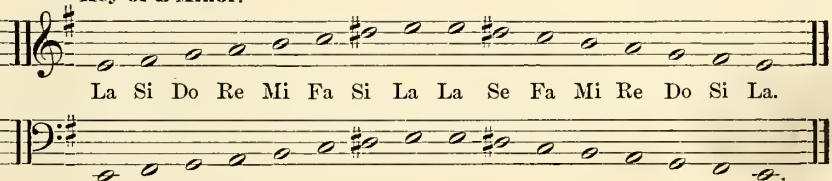
La Si Do Re Mi Fa Se La La Se Fa Mi Ra Do Si La.

Key of G Major.



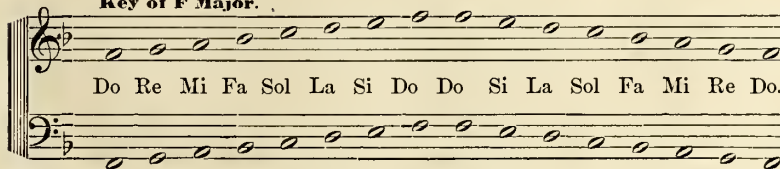
Do Re Mi Fa Sol La Si Do Do Si La Sol Fa<sup>b</sup> Mi Re Do.

Key of E Minor.



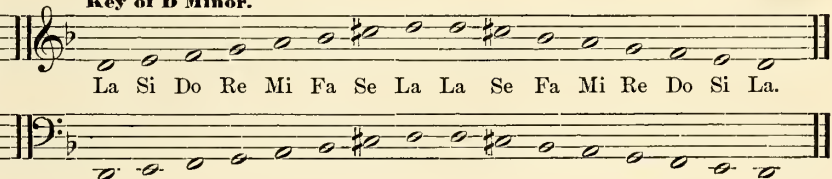
La Si Do Re Mi Fa Si La La Se Fa Mi Re Do Si La.

Key of F Major.



Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do.

Key of D Minor.

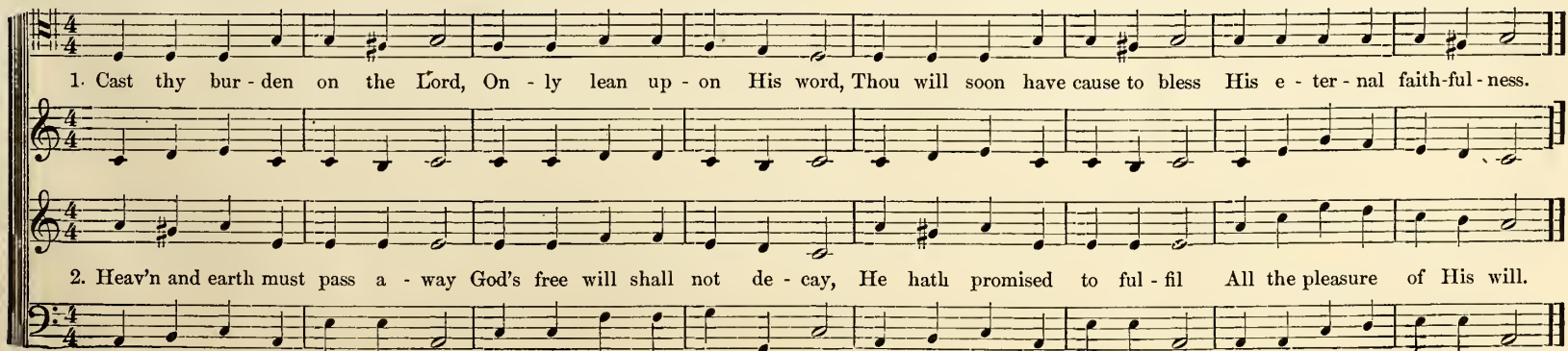


La Si Do Re Mi Fa Se La La Se Fa Mi Re Do Si La.

## McCOYS.

Key of A Minor.

S. S. M.



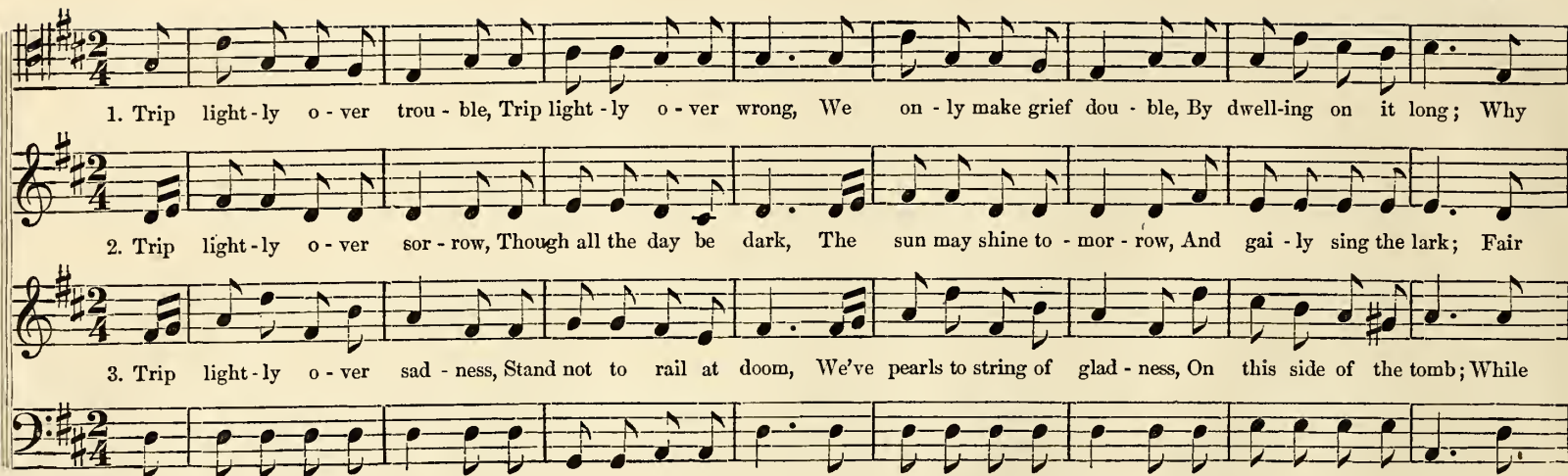
1. Cast thy bur - den on the Lord, On - ly lean up - on His word, Thou will soon have cause to bless His e - ter - nal faith - ful - ness.

2. Heav'n and earth must pass a - way God's free will shall not de - cay, He hath promised to ful - fil All the pleasure of His will.



## TRIP LIGHTLY.

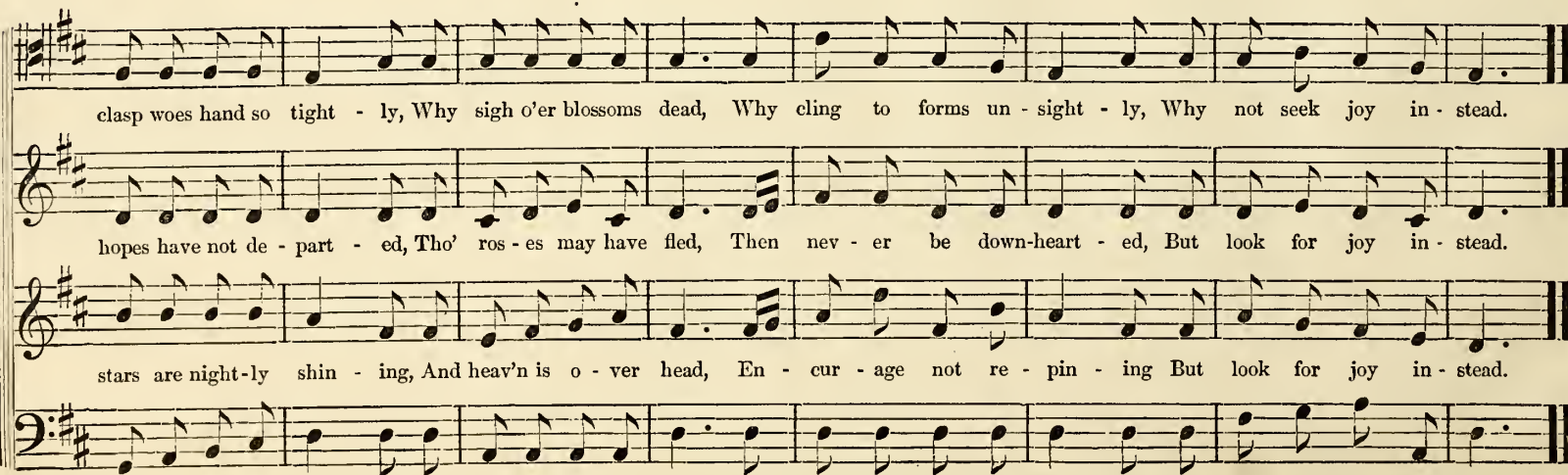
S. S. MYERS.



1. Trip light-ly o-ver trou-ble, Trip light-ly o-ver wrong, We on-ly make grief dou-ble, By dwell-ing on it long; Why

2. Trip light-ly o-ver sor-row, Though all the day be dark, The sun may shine to-mor-row, And gai-ly sing the lark; Fair

3. Trip light-ly o-ver sad-ness, Stand not to rail at doom, We've pearls to string of glad-ness, On this side of the tomb; While



clasp woes hand so tight-ly, Why sigh o'er blossoms dead, Why cling to forms un-sight-ly, Why not seek joy in-stead.

hopes have not de-part-ed, Tho' ros-es may have fled, Then nev-er be down-heart-ed, But look for joy in-stead.

stars are night-ly shin-ing, And heav'n is o-ver head, En-cur-age not re-pin-ing But look for joy in-stead.



# TRIP LIGHTLY.—Concluded.

43

*Solo Obligato.*

Trip light - ly, trip light - ly, Trip light-ly o - ver wrong, We on - ly make grief dou - ble By dwell - ing on it long.

Trip light-ly, trip light-ly, Trip light-ly o - ver wrong, We on - ly make grief dou - ble By dwell - ing on it long.

Trip light-ly, trip light-ly, Trip light-ly o - ver wrong, We on - ly make grief dou - ble By dwell - ing on it long.

## CHAMBERSVILLE.

S. S. MYERS.

1. Songs of praise the an - gels sang, Heav'n with hal - le - lu - jahs rang, When Je - hov-ah's work be - gun, He spake out and it was done.

2. Songs of praise a - woke the morn When the Prince of Peace was born, Songs of praise a - rose when he Cap - tive led cap - tiv - i - ty.

3. Heav'n and earth must pass a - way, Songs of praise shall crown that day, God will make new heav'ns, new earth, Songs of praise shall hail their birth.

## THE DEAR OLD HOME.

FANNIE CHADWICK.

J. H. KISSINGER.

1. I'm thinking to-night of the home I had, Cherished in years gone by; So filled with the love of each heart so glad, How bright each laughing eye!  
 2. Oh, how long, long ago that dear home was mine; Scattered and perish'd all! I tell you 'twas lost in the blood-red wine! Drinking has caused the fall.  
 3. But light-ly at first came the tempter's spell, Growing so fast and sure, Till sad-ly the darkness of midnight fell On loved ones fond and pure.  
 4. Ah! lost, lost to me are the joys of home, Hon-or and hope are gone! An out-cast, a wretch, far a-way I roam, All friendless and for-lorn.  
 5. But show me a hand, yes, a help-ing hand, To turn me to the right, And wreck as I am, I will take my stand, And sign the pledge to-night.

CHORUS.

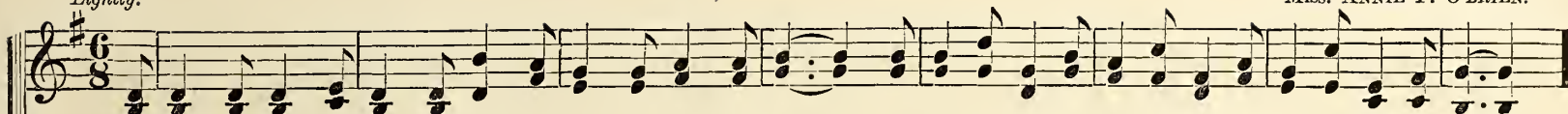
Ma - ny are the homes that are cloud - ed to - night, Long - ing for the curse to cease, Ma - ny are the hands that are  
 work - ing for the right, To bless the land with peace; Dream - ing to - night! dream - ing to - night!  
 Dream - ing of the dear old home! Dream - ing to - night! dream - ing to - night! Dreaming of the dear old home!

# COME, GENTLE ZEPHYR.

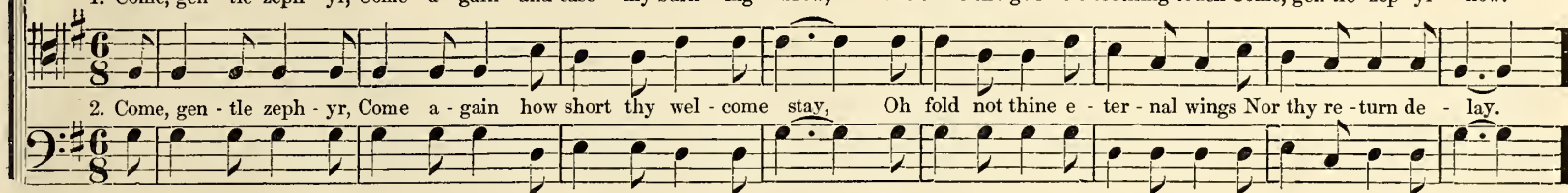
45

*Lightly.*

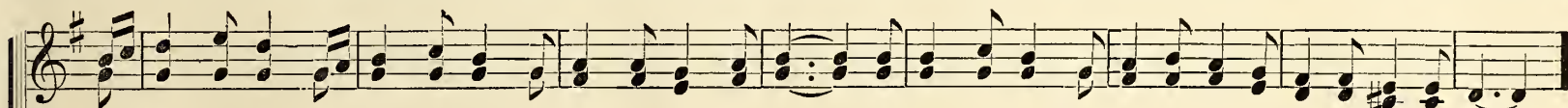
Miss. ANNIE P. O'BRIEN.



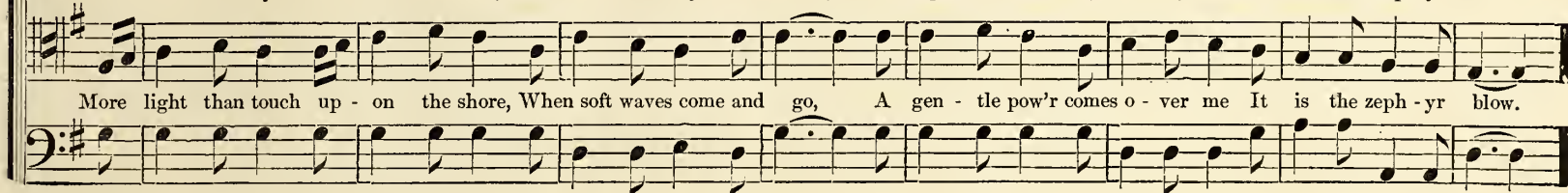
1. Come, gen - tle zeph - yr, Come a - gain and ease my burn - ing brow, 'Tis thine the gen - tle soothing touch Come, gen - tle zep - yr now.



2. Come, gen - tle zeph - yr, Come a - gain how short thy wel - come stay, Oh fold not thine e - ter - nal wings Nor thy re - turn de - lay.



When wea - ri - ly I turn to seek, That which I may not find, 'Till light - ly falls up - on my cheek A kiss from zeph - yr kind.

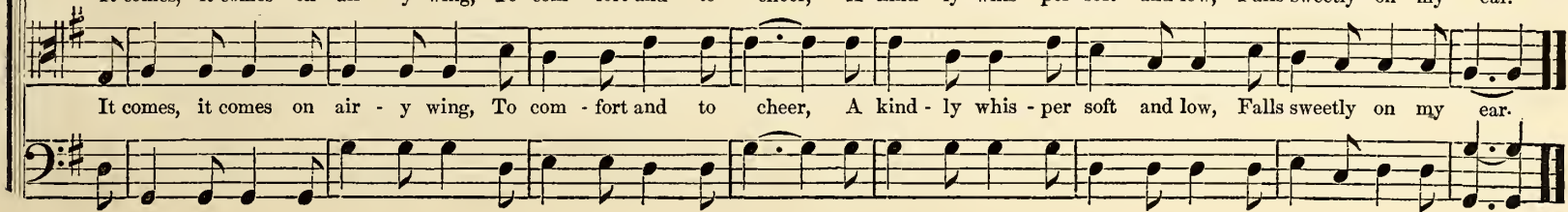


More light than touch up - on the shore, When soft waves come and go, A gen - tle pow'r comes o - ver me It is the zeph - yr blow.

## CHORUS.



It comes, it comes on air - y wing, To com - fort and to cheer, A kind - ly whis - per soft and low, Falls sweetly on my ear.



It comes, it comes on air - y wing, To com - fort and to cheer, A kind - ly whis - per soft and low, Falls sweetly on my ear.



## OH, STAY ON THE FARM.

F. A. W.

J. H. KISSINGER.

1. Oh, stay on the farm, boys, con-tent-ed, How-ev-er so humble your lot, A ma-sion so grand in the cit-y, Is

2. Yes, stay on the farm, boys, and nev-er, Out in the wide world long to go, And don't be ashamed of your la-bor, To

3. Then stay on the farm, boys, re-mem-ber, There's plenty for you and for all, You're free from a thou-sand temp-ta-tions That

not half so good as a cot; Your life will wear out with ex-cite-ment, And soon cit-y's ways lose their charms,

plow, and to reap, and to mow; Don't come to the cit-y, there's dan-ger, Its life will soon bring you to harm,

o-ver your path-way would fall; The cit-y's bright streets and its won-ders May have for you ma-n-y a charm,

So, if you'd live long and be hap-py, Stay home, boys, stay home on the farm.

But safe from all wor-ry and trou-ble, Stay home, boys, stay home on the farm.

But don't be too ea-ger and to see them, Stay home, boys, stay home on the farm.



# O STAY ON THE FARM.—Concluded.

47

## CHORUS.

Stay at home on the farm, A - way from all dan - ger and harm, For

Stay on the farm, A - way from all dan - ger and harm, For

Stay at home on the farm, A - way from all dan - ger and harm, For

Stay at home on the farm, A - way from all dan - ger and harm, For

if you'd live long and be hap - py, Stay home, boys, Stay home on the farm.

if you'd live long and be hap - py, Stay home, boys, Stay home on the farm.

if you'd live long and be hap - py, Stay home, boys, Stay home on the farm.

## O COME, COME AWAY.

Words and Music by S. S. MYERS.

O come, come a - way, Come where the wa-ters of the brooklet play, O come, come a - way, There we will wander 'mid the

O come, come a - way, Come where the wa-ters of the brooklet play, O come, come a - way, There we will wander 'mid the

*Fine.*

flowers to-day. Gent - ly flows the brook - let, and birds are gai - ly sing - ing, From a - cross the blooming

flowers to-day. Gent - ly, gently flows the brooklet, And birds, birds are gai-ly sing-ing, From a - cross, a-

mead - ows Per - fume comes floating on the air, ..... O'er ..... the rip - pling wa - ters, Sweet

cross the blooming meadows Perfume comes float-ing on the air, O'er the, o'er the rippling wa - ters

# O COME, COME AWAY.—Concluded.

49

mu - sic now is ring - ing, Come, O come, then, to the mea - dows Where all is joyous, bright and fair.

Come, come, music now is ring-ing, Come, O come, then, come, then, to the meadows Where all is joyous, bright and fair.

Sum - mer breezes, soft - ly blowing,

Sum - mer breezes, soft - ly blowing,

Sweet perfume comes floating on the air, Birds are singing, mu - sic ringing, Come where all is joyous, bright and fair.

Sweet per - fume comes floating on the air, O come where birds are singing, mu - sic ringing, Come where all is joyous, bright and fair.



## JEHOVAH REIGNS.

S. S. MYERS.

Je - ho - vah reigns, ex - alt his name, for - ev - er, The boun - ti - ful, the mer - ci - ful, The ev - er bless - ed King;

Je - ho - vah reigns, ex - alt his name, for - ev - er, The boun - ti - ful, the mer - ci - ful, The ev - er bless - ed King;

To him be praise whose goodness fail - eth nev - er, With joy - ful - ness and thank - ful - ness His wondrous glo - ries sing.

To him be praise whose goodness fail - eth nev - er, With joy - ful - ness and thank - ful - ness His wondrous glo - ries sing,

Let all the earth be glad, in him re - joic - ing, And dis - tant isles their thankful tributes bring, One



# JEHOVAH REIGNS.—Continued.

51

song pour forth in joy - ful a - dor - a - tion To him our great and ev - er blessed King.

This system consists of three staves. The top staff is a single melodic line in bass clef. The middle and bottom staves are a piano accompaniment in treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

*Quartette.* *Repeat pp.*

Hear the soft winds, birds and brooklets Chanting praise to him a - bove, While all nature swells the cho - rus, God is wisdom, God is love.

Hear the soft winds, birds and brooklets Chanting praise to him a - bove, While all nature swells the cho - rus, God is wisdom, God is love.

This section is for a quartet and consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a piano accompaniment in treble and bass clefs. The music is marked 'Repeat pp.' and includes a repeat sign at the end.

*All voices in unison.*

Let all the earth be glad in him re - joic - ing And dis - tant isles their thankfnl tributes bring, One

This section is for all voices in unison and consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a piano accompaniment in treble and bass clefs. The music is marked 'All voices in unison.'

## JEHOVAH REIGNS.—Concluded.

song pour forth with joy - ful a - dor - a - tion To him, our great and ev - er blessed King.

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with chords and eighth notes. The bottom staff is a bass line with chords and eighth notes.

**Faster.** >

Re - joice, re - joice, with shout and ac - cla - ma - tion, Re - joice, re - joice, with songs of loud - est praise, Je - hov - ah reigns, ex -

Re - joice, re - joice, with shout and ac - cla - ma - tion, Re - joice, re - joice, with songs of loud - est praise, Je - hov - ah reigns, ex -

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with chords and eighth notes. The bottom staff is a bass line with chords and eighth notes.

alt his name for ev - er, The boun - ti - ful, the mer - ci - ful, the ev - er bless - ed King. A - men. A - men. A - men.

alt his name for - ev - er, The boun - ti - ful, the mer - ci - ful, the ev - er bless - ed King. A - men. A - men. A - men.

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with chords and eighth notes. The bottom staff is a bass line with chords and eighth notes.

*Very slow. pp*

QUARTETTE.

# FOR YOU AND FOR ME.

Words and Music by WILL. L. THOMPSON. 53

SEMI-CHORUS.

1. Soft - ly and ten - der - ly Je - sus is call - ing, — Call - ing for you and for me.  
2. Why should we tar - ry when Je - sus is plead - ing, — Plead - ing for you and for me?  
3. Time is now fleet - ing, the mo - ments are pass - ing, — Pass - ing from you and from me.  
4. Oh, for the won - der - full love he has prom - ised, — Prom - ised for you and for me.

QUARTETTE.

SEMI-CHORUS.

See on the por - tals he's wait - ing and watch - ing, — Watch - ing for you and for me.....  
Why should we lin - ger and heed not his mer - cies, — Mer - cies for you and for me?.....  
Sha - dows are gath - er - ing, death - beads are com - ing, — Com - ing for you and for me.....  
Though he has sinned he has mer - cy and par - don, — Par - don for you and for me.....

*m* CHORUS.

*cres.*

Come home, Come home, come home come home, Ye who are wea - ry, come home;

*pp*

*ppp*

*ritard.*

*pp*

Ear - nest - ly, ten - der - ly Je - sus is call - ing, — Call - ing, O sin - ner, come home!



## I AM KING O'ER THE LAND AND THE SEA.

(Bass Solo With Chorus Ad Libitum.)

Words and Music by WILL. L. THOMPSON.

1. I am King o'er the land and the sea,  
2. I am King o'er the land and the sea,

My pow'r reaches out o'er the  
My pow'r there is none to with-

realm,  
stand,

The good ship of state, Nev-er fears of her fate, When my hand rests secure at the helm ;  
I have on - ly to speak, Or to sign a decree, And my will is the law of the land ;

My subjects are slaves To my  
I have treasures at hand, And I've

own gracious will, I am King of the bond, and the free  
gold to command, What more could my heart wish to be,

Come and go at my call, For I'm ru-ler of all, Hail the King o'er the land and the sea.  
My ban-ners unfurl'd, And I'm known o'er the world, As the Monarch o'er land and o'er sea.

*Ritard.*

*pp*

*Ritard.*

# I AM KING O'ER THE LAND AND THE SEA.—Concluded.

55

## CHORUS.

*Echo pp.*

Hail the King o'er the land and the sea, and the sea, Hail the King o'er the land and the sea, and the sea;

Hail the King o'er the land and the sea, and the sea, Hail the King o'er the land and the sea, and the sea; Come and

*Ritard. Echo. pp*

Hail the ru - ler of all, Hail the King, and the sea.

Hail the ru - ler of all, Hail the King, and the sea.

go at my call, For I'm Ru - ler of all, Hail the King o'er the land and the sea.

*Ritard.*

## THE HOUSEKEEPER'S COMPLAINT.

Music by BELLE ROBINSON.

*Moderato.*

1. One day as I wandered I heard a complaining, And saw a poor woman the  
 2. There's too much of wor-ri-ment goes to a bon-net, There's too much of i-ron-ing  
 3. There are worms in the cherries and slugs in the ro-ses; And ants in the su-gar and  
 4. Last night in my dream I was sta-tioned for-ev-er, On a lit-tle bare isle in the

pic-ture of gloom, She glared at the mud on the door-step—'twas raining, And this was her wail as she weilded her broom; O life is a toil, and  
 goes to a shirt, There's nothing that pays for the time you waste on it, There's nothing that lasts but trou-ble and dirt, In March it is mud, it's  
 mice in the pies, The rub-bish of spi-ders no mor-tal sup-pos-es, And rav-a-ging roaches and dam-a-ging flies, It's sweeping at six, it's  
 mid'st of the sea, My one chance of life was a ceaseless en-deav-or, To sweep off the waves as they swept o-ver me, A-las, 'twas no dream—a-

love is a trou-ble, And beauty will fade and rich-es will flee, And pleasures they dwindle and prices they double, And nothing is what I could wish it to be.  
 slush in De-cem-ber, The midsummer breez-es are load-ed with dust, In fall the leaves wither; in muggy September The wall paper rots and the candle sticks rust.  
 dust-ing at sev-en, It's virtuals at eight and dish-es at nine, It's potting and panning from ten to eleven, We scarce break our fast ere we plan how to dine.  
 gain I be-hold it; I yield—I am helpless my fate to avert, She roll'd down her sleeves, her apron she folded, Then laid down and died and was buried in dirt.



# THE HOUSE-KEEPER'S COMPLAINT.—Concluded.

57

CHORUS. (Last verse slow and mournful.)



(1 & 2 verse.) O life is a toil and love is a trou-ble, And beau-ty will fade and rich-es will flee, And

(Last verse.) A-las 'twas no dream, a-gain I be-hold it, I yield—I am help-less my fate to a-vert, She



*Rit.*

plea-sures they dwindle, and prices they double, And nothing is what I could wish it to be.

*Rit.*

roll'd down her sleeves, her apron she fold-ed, Then lay down and died, and was buried in dirt.

## HO, COME ALL YE THIRSTY.

S. S. MYERS.

S. S. MYERS.

1. Ho, come all ye thirst-y, the Sa-vior is call-ing, Come, drink of the wa-ters life-giv-ing and free; Pure wa-ters are flow-ing

2. Ho, come all ye thirst-y, to you he is call-ing, Come, drink at the foun-tain, 'tis flow-ing for all; Life ev-er sup-ply-ing,

MARTINSBURG. 7s.

S. S. MYERS.

peace free-ly be-stow-ing, Come, drink of the wa-ters life-giv-ing and free.

no sin-ner de-ny-ing, Come, drink at the foun-tain, 'tis flow-ing for all.

Chil-dren of the Heavenly King,

We are trav-'ling home to God.

As ye jour-ney sweet-ly sing, Sing your Sa-vior's wor-thy praise, Glo-rious in his works and ways.

In the way our fa-ther's trod, They are hap-py now and we Soon their hap-pi-ness shall see.

# WE SHALL MEET THEM BY AND BY.

59

Arranged by S. S. M.

*Respectfully inscribed to Mr. and Mrs. John H. Atchinson in memory of a pleasant visit spent in their beautiful home on the banks of the old Ohio.*

S. S. MYERS.

1. In our Fa - ther's heavenly man - sion, Far be - yond the star - lit sky, Ma - ny loved ones dwell in glo - ry, We shall

2. Where the gold - en sun - light lin - gers, Round the throne of God on high, And the an - them sweet as - cend - ing, We shall

3. Oh the glad triumph - ant meet - ing, With our Fa - ther ev - er nigh, Where there comes no pain or part - ing, We shall

## CHORUS.

meet them by and by. In our Fa - - - ther's heavenly man - - - sion, Far be - yond the star - lit

meet them by and by. In our Fa - ther's heavenly man - sion We shall meet them by and by, Far be - yond the star - lit

sky, Ma - ny loved ..... ones dwell in glo ry, We shall meet them by and by, by and by.

sky, Ma - ny loved ones dwell in glo - ry, We shall meet them by and by, We shall meet them by and by.



## FOR GOD SO LOVED THE WORLD.

S. S. MYERS.

*Adagio.*

For God so loved the world, That he gave his Son, his on - ly be - got - ten Son,

For God so loved the world That he gave his Son, his on - ly be - got - ten Son,

*Faster.**Fine.* *Omit 1st. time.*

That who - so - ev - er be - liev - eth in him should nev - er per - ish, but have ev - er - last - ing life. A - men.

That who - so - ev - er be - liev - eth in him should nev - er per - ish, but have ev - er - last - ing life. A - men.

Here - in is love, Not that we loved God, But that he loved us and sent his Son.

Here - in is love, here - in is love, Not that we loved God, But that he loved us and sent his Son.

# CONSIDER THE LILIES.

61

S. S. MYERS.

Con - sid - er the lil - ies of the field, how they grow, They toil not, neither do they spin, Con - sid - er the lil - ies, con -

Con - sid - er the lil - ies of the field, how they grow, They toil not, neither do they spin, Con - sid - er the lil - ies, con -

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time and key of D major (two sharps). The lyrics are written below each staff.

sid - er the lil - ies, They toil not, neith - er do they spin. They toil not, they toil not, They

sid - er the lil - ies, They toil not, neith - er do they spin. They toil not, they toil not, They

This system contains the third and fourth staves of music. The lyrics continue below each staff. A *Fine.* marking is placed above the third staff, indicating the end of the first phrase.

toil not, neith - er do they spin, They toil not, they toil not, They toil not, neith - er do they spin.

toil not, neith - er do they spin, They toil not, they toil not, They toil not, neith - er do they spin.

This system contains the fifth and sixth staves of music. The lyrics continue below each staff, concluding the piece.

## CONSIDER THE LILIES—Continued.

This musical score is for the hymn "Consider the Lilies," continued from the previous page. It is written for three parts: Soprano, Alto, and Bass. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems, each with three staves. The lyrics are written below the staves, with some words appearing on multiple lines to accommodate the musical phrasing. The first system covers the first line of the hymn. The second system covers the second and third lines, including a repeat sign. The third system covers the fourth and fifth lines, also including a repeat sign. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. The bass line is particularly active, often playing chords or moving lines that support the vocal parts.

If, then, God so clothe the grass which to - day is in the field, Will he not much more clothe  
 you, O ye of lit - tle faith. If, then, God so clothe the grass which to -  
 If God so clothe the grass, the grass which to -  
 day is in the field. Will he not much more clothe you, O ye of lit - tle faith,  
 day is in the field, the field, Will he not much more, much more clothe you, O ye of lit - tle faith,



# CONSIDER THE LILIES.—Concluded.

63

Musical score for "Consider the Lilies.—Concluded." featuring three staves (Soprano, Treble, and Bass) in G major. The lyrics are: "Fear not, lit - tle flock, For he who not - eth ev - 'ry spar - row's fall, Will sure - ly care for you." The score includes a "Rit." (Ritardando) marking and a "D.C." (Da Capo) instruction at the end of the first system.

Fear not, fear not,

Fear not, fear not,

*Rit. . . . . D.C.*

Fear not, lit - tle flock, For he who not - eth ev - 'ry spar - row's fall, Will sure - ly care for you.

Fear not, lit - tle flock, For he who not - eth ev - 'ry spar - row's fall, Will sure - ly care for you.

## THE LORD'S PRAYER.

S. S. MYERS.

Musical score for "The Lord's Prayer." featuring three staves (Soprano, Treble, and Bass) in D minor. The lyrics are: "Our Father, who art in heaven, hallowed be thy name, Thy kingdom come, thy will be done on earth as it is in heaven. Give us this day our dai - ly bread, And forgive our trespasses as we forgive those who trespass a - gainst us. And lead us not into temptation, but deliver us from evil, For thine is the kingdom and the power and the glory for ev - er and ever. A - men." The score includes a repeat sign at the end of the first system.

Our Father, who art in heaven, hallowed be thy name, Thy kingdom come, thy will be done on earth as it is in heaven.

Give us this day our dai - ly bread, And forgive our trespasses as we forgive those who trespass a - gainst us.

And lead us not into temptation, but deliver us from evil, For thine is the kingdom and the power and the glory for ev - er and ever. A - men.

## WHEN THE LORD SHALL BUILD UP ZION.

J. W. STEWART.

When the Lord shall build up Zi - on, He shall ap - pear in his glo - ry,

When the Lord shall build up Zi - on, When the Lord shall build up Zi - on, He shall ap - pear in his glo - ry,

He shall ap - pear in his glo - ry, He shall ap - pear, he shall ap - pear ..... in his glo - ry.

He shall ap - pear in his glo - ry, He shall ap - pear, He shall ap - pear in his glo - ry.

He shall ap - pear.....

*p* O pray for the peace, for the peace of Je - ru - sa - lem, They shall pros - per that love thee.

O pray for the peace, for the peace of Je - ru - sa - lem, They shall pros - per that love thee.

# WHEN THE LORD SHALL BUILD UP ZION.—Concluded.

65

The musical score is written for three parts: Soprano, Alto, and Bass. It is in the key of D major (indicated by two sharps) and 4/4 time. The lyrics are printed below the corresponding vocal lines. The score is divided into three systems. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the final line, which includes a double bar line and a repeat sign, followed by a final cadence. The lyrics are: 'Peace be with-in thy walls, Peace be with-in thy walls, Pros-per-i-ty, pros-per-i-ty with-in thy pal-a-ces, Pros-per-i-ty, pros-per-i-ty, with-in thy gates. A-men, A-men.' The final line of the score is a double bar line followed by a repeat sign and a final cadence.

Peace be with-in thy walls, Peace be with-in thy walls, Pros-per-i-ty, pros-

Peace be with-in thy walls, Peace be with-in thy walls, Pros-per-i-ty, pros-

Peace be with-in thy walls, Peace be with-in thy walls,

per-i-ty with-in thy pal-a-ces, Pros-per-i-ty, pros-per-i-ty, with

per-i-ty with-in thy pal-a-ces, Pros-per-i-ty, pros-per-i-ty, with-

in thy gates. A-men, A-men.

in thy gates. A-men. A-men.



## WHERE ART THOU?

HENRY R. BISHOP.

*Adagio.**sfz**sfz*

Where, where, where art thou, beam of light? Where, where, where art thou, beam of light? Thou

Where, where, where art thou, beam of light? Where, where, where art thou, beam of light? Thou

*Allegro e Piano.*

beam of light? Hun - ters from the moss - y rock, Saw ye the blue - eyed fair? Hunters from the moss - y rock,

beam of light? Hun - ters from the moss - y rock, Saw ye the blue - eyed fair? Hunters from the moss - y rock,

*Repeat pp.**Cres. ....*

Saw ye the blue-eyed fair? Are her steps on grass - y Lu - mon, near the bed of ros - es? Are her steps on

Saw ye the blue-eyed fair? Are her steps on grass - y Lu - mon, near the bed of ros - es? Near

# WHERE ART THOU.—Concluded.

67

*Dim.*

*Ad lib.*

*A tempo.*

grass - y Lu - mon, near the bed of ros - es, Ah me, ah me, I be - hold her bow in the  
the bed of ros - es, Ah me, ah me, I be - hold her bow in the

hall, her bow in the hall, Where art thou, I be - hold her bow in the hall, Where art thou, beam of light, Where art thou, beam of light,  
hold her bow in the hall, Where art thou, beam of light, Where art thou, beam of light,

Where art thou, Where art thou, beam of light, Where art thou, beam of light, Beam of light, beam of light?  
Where art thou, beam of light, Where art thou, beam of light, beam of light, beam of light?

## SWEET AND LOW.

ALFRED TENNYSON.

JOSEPH BARNBY.

*pp* **Larghetto.**

1. Sweet and low, sweet and low, Wind of the west - ern sea, Low, low, breathe and blow, Wind of the west - ern sea.

*pp* *p*

2. Sleep and rest, sleep and rest, Fath - er will come to thee soon, Rest on moth - er's breast, Father will come to thee soon.

*mf* *mp* *f*

O - ver the roll - ing wa - ters go, Come from the dy - ing moon and blow, Blow him a - gain to

*mf* *pp* *f*

Fa - ther will come to his babe in the nest, Sil - ver sails all out of the West, Un - der the sil - ver



# SWEET AND LOW.—Concluded.

69

*p* *Dim.* . . . . *pp*

me,..... While my lit - tle one, While my pret - ty one sleeps.....

*p* *Dim.* . . . . *pp*

moon,..... Sleep, my lit - tle one, Sleep, my pret - ty one, sleep.....

## LAMARTINE. L. M.

WILL. L. THOMPSON.

**Soprano and Tenor.** **Alto and Bass.**

1. From ev - 'ry storm - y wind that blows, From ev - 'ry swell - ing tide of woes, There is a calm, a sure re - treat,  
 2. There is a place where Je - sus sheds The oil of glad - ness on our heads, A plac<sup>e</sup> than all be - sides more sweet,  
 3. There, there on ea - gle wings we soar, And sin and sense mo - lest no more; And heav'n comes down our souls to meet,

*cres.* *pp*

'Tis found be - neath the mer - cy - seat, 'Tis found be - neath the mer - cy - seat.  
 It is the blood - bought mer - cy - seat, It is the blood - bought mer - cy - seat.  
 While glo - ry crowns the mer - cy - seat, While glo - ry crowns the mer - cy - seat.

## GREAT IS JEHOVAH.—Chorus.

S. S. MYERS

Great is Je - ho - vah, Great is Je - ho - vah, Great is Je - ho - vah the God of all pow'r;

Great is Je - ho - vah, Great is Je - ho - vah, Great is Je - ho - vah the God of all pow'r;

This system contains the first two staves of the chorus. The top staff is for a vocal part in 3/4 time, and the bottom staff is for a piano accompaniment in 3/4 time. The key signature has one flat (B-flat).

This system shows the piano accompaniment for the second system of the chorus. It consists of two staves: a treble clef staff and a bass clef staff, both in 3/4 time. The key signature has one flat.

*cres.* Great is Je - ho - vah who reign - eth for ev - er, In beau - ty of ho - li - ness bow and a - dore. *dim e rit.*

Great is Je - ho - vah who reign - eth for ev - er, In beau - ty of ho - li - ness bow and a - dore.

This system contains the second two staves of the chorus. The top staff is for a vocal part in 3/4 time, and the bottom staff is for a piano accompaniment in 3/4 time. The key signature has one flat. The first staff includes dynamic markings: *cres.* and *dim e rit.*

This system shows the piano accompaniment for the third system of the chorus. It consists of two staves: a treble clef staff and a bass clef staff, both in 3/4 time. The key signature has one flat.

# GREAT IS JEHOVAH.—Continued.

71

*rit.*

Praise him, O praise him ye sons of the migh - ty, in beau - ty of ho - li - ness bow and a - dore.

Praise him, O praise him ye sons of the migh - ty, in beau - ty of ho - li - ness bow and a - dore.

O give ye to Je - ho - vah, ye

O give-ye to Je - ho - vah, ye sons of the migh - ty, to the God of all glo - ry give hon - or and praise. Hon - or and glo - ry be to

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into two systems. The first system contains the first two vocal parts and the piano accompaniment. The second system contains the last two vocal parts and the piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment consists of chords and single notes in both hands. The tempo marking 'rit.' (ritardando) is placed above the first vocal staff.



## GREAT IS JEHOVAH.—Continued.

sons of the mighty, to the God of all glo-ry give hon-or and praise; Hon - or and glo-ry be to him most high;  
 O give ye to Je - ho - vah, ye sons of the mighty, to the  
 him most high, Great and ho - ly is the Lord, praise be to him, praise him, praise ye the God of all;  
 Great and ho - ly is the Lord, praise be to him, praise him, praise ye the Lord of all glo - ry,  
 God of all glo - ry, give hon - or and praise, hon - or and glo - ry be to him most high; Great and ho - ly is the  
 O give ye to Je - ho - vah, ye sons of the mighty to the God of all glo - ry, give  
 Glo - ry to him, be the hon - or and glo - ry, Blessing, hon - or and praise,

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It features a piano accompaniment with chords and arpeggios. The lyrics are printed below the vocal staves, with some lines appearing in the piano part as well. The key signature is one flat (B-flat), and the time signature is common time (C).

# GREAT IS JEHOVAH.—Concluded.

73

hon - or and praise, O give ye to Je - ho - vah, ye sons of the might-y, to the God of all glo - ry, give hon - or and praise.

Lord give praise, O

hon - or and praise, O give ye to Je - ho - vah, ye sons of the might-y, to the God of all glo - ry, give hon - or and praise.

hon - or and praise, O

*Rit.*

A - men, A - men, A - - men, A - men, A - men, A - - - men, A - - men.

A - men, A - men, A - - men, A - men, A - men, A - - - men, A - - men.

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Rit.' (Ritardando) for the final section. The piano part features a steady accompaniment in the left hand and more active figures in the right hand, including some triplets and arpeggiated chords.

## PRAISE YE THE FATHER.

Adapted for Chorus by JAMES C. MACY.  
*Allegretto Maestoso.*

GOUNOD.

Praise ye... the Fath - er!... Let ev - 'ry heart give thanks to Him! Praise ye... the

Praise ye... the Fath - er!... Let ev - 'ry heart give thanks to Him! Praise ye... the

Ev-'ry heart give thanks to Him!

Fath - er, Who is ev - er kind and mer - ci-ful! Praise ye... the Fath - er, Who no - teth ev - 'ry sparrow's fall!

Fath - er, Who is ev - er kind and mer - ci-ful! Praise ye... the Fath - er, Who no - teth ev - 'ry sparrow's fall!

By permission of S. BRAINARD'S SONS, Cleveland, Ohio.



# PRAISE YE THE FATHER.—Continued.

75

O, King of Glo - ry! All the earth pro - claims Thy ma - jes - ty! Sing . . . . of the Lord . . . . Ev - ry

O, King of Glo - ry! All the earth pro - claims Thy ma - jes - ty! Sing . . . . of the Lord . . . . Ev - ry  
Of Him sing praise!

*cres.* *dim.* *p* *cres.* *f*  
voice pro - claim his pow'r! Who bringeth joy . . . to the world, . . And whose mer - cy en - dur - eth ev - er!

*dim. p*  
voice pro - claim his pow'r! Who bringeth joy . . . to the world, . . And whose mer - cy en - dur - eth ev - er!  
Pro - claim his pow'r! And peace to all, . . And mer - cy for - ev - er!

## PRAISE YE THE FATHER.—Continued.

*p* He . . . . hath made . . . . all the world and the heav'n a - bove us! In His strength, in His love. He *f* rul - eth the world. *ff* A -

Our Lord hath made all na - ture for us! In His strength, His love, He *f* rul - eth the world, *ff* A -

*cres.*

*f* rise, and praise ye the Fath - er! Praise be to the Fath - er, to the Son and Ho - ly Spir - it! Praise Him ev'ry

rise, and praise ye the Fath - er! Praise be to the Fath - er, to the Son and Ho ly Spir - it! Praise Him ev'ry

*f*

# PRAISE YE THE FATHER.—Concluded.

77

na - tion, All the earth shall re-joice in him! Glo - ry to the Lord our King! Glo - ry to his ev - er -

na - tion, All the earth shall re-joice in him! Praise the Father, Glo - ry to the Lord our King! Glo - ry to his ev - er -

last-ing name! Let all earth be glad, re-joic-ing in his love, oh, Praise ye.. the Lord! Praise ye.. the Lord!

last-ing name! Let all earth be glad, re-joic-ing in his love, oh, Praise ye.. the Lord! Praise ye.. the Lord!

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It features a piano accompaniment with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The tempo is marked 'ff' (fortissimo). The score includes a first time and a second time section, indicated by '1st. time.' and '2d. time.' markings. The lyrics are printed below the vocal staves, and the piano accompaniment is written in a grand staff format.



## GIVE ME THE WINGS OF FAITH.

Music by WILL. L. THOMPSON.

Soprano or Tenor Solo.

1. Give me the wings of faith to rise With - in the vail, and see  
 2. I ask them whence their vic - tory came, They, with u - nit - ed voice,

The saints a - bove, how great to their joys, How bright their glo - ries be.  
 As - cribe their con - quest to the Lamb, Their tri - umph to his death.

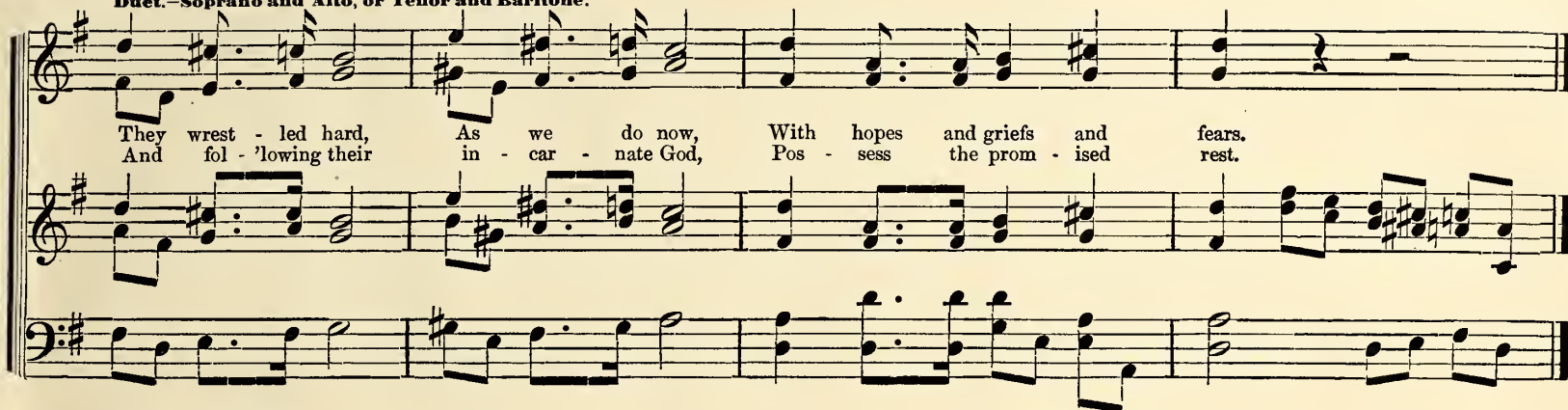
Baritone or Contralto Solo.

Once they were mourn - ers here that be - low, And poured out cries and tears,  
 They marked the foot - steps that he trod, His zeal in - spired their breast,

# GIVE ME THE WINGS OF FAITH.—Concluded.

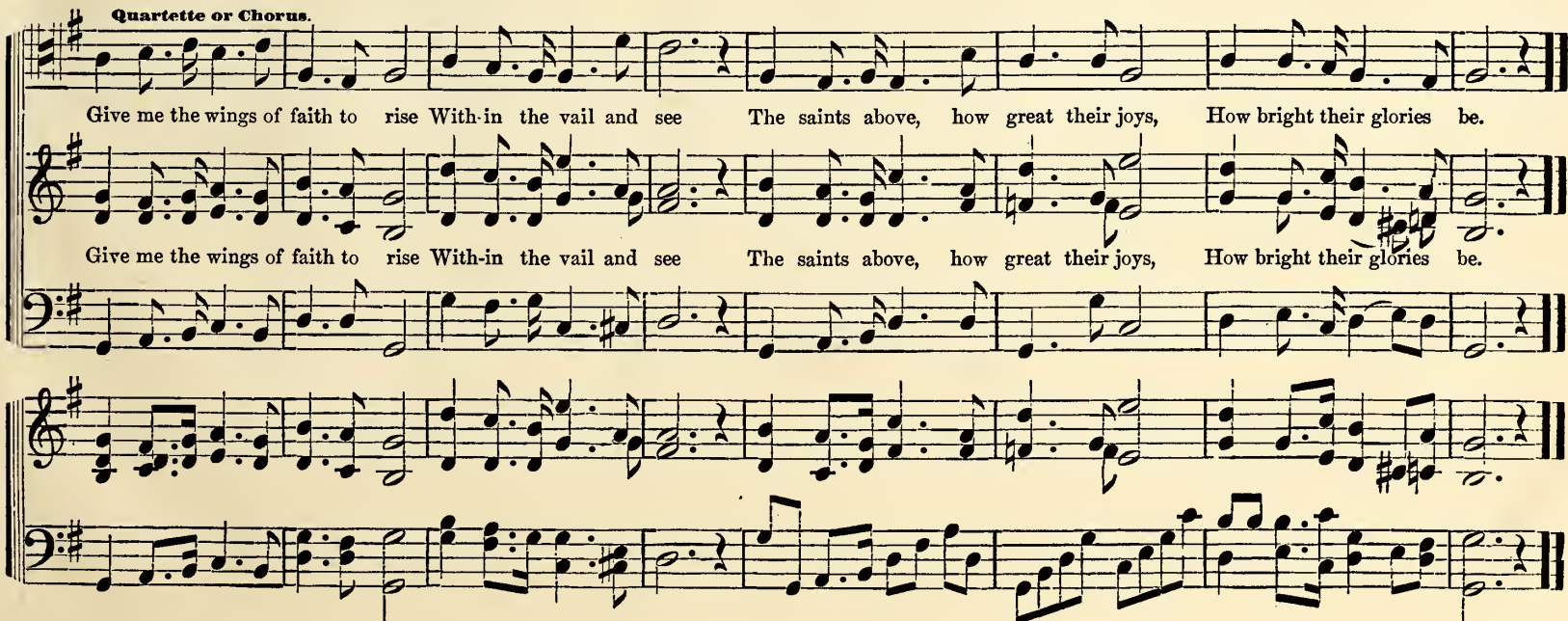
79

Duet.—Soprano and Alto, or Tenor and Baritone.



They wrest - led hard, As we do now, With hopes and griefs and fears.  
And fol - 'lowing their in - car - nate God, Pos - sess the prom - ised rest.

Quartette or Chorus.



Give me the wings of faith to rise With-in the vail and see The saints above, how great their joys, How bright their glories be.  
Give me the wings of faith to rise With-in the vail and see The saints above, how great their joys, How bright their glories be.

## SAD HOUR OF PARTING.

Arr. from BELLINI.

Andante con espressione.

cres.

1. Sad hour of parting, too quickly here! Spir - its to sev - er, linked by each thought, Bringing thy anguish! thy bitter tear ..... thy bit - ter

2. O blessed Spir - it, bend kindly down, Drooping behold us, 'neath adverse fate, Shel - ter us from its with - ering frown its with'ring

tear, Lone - ly we'll wan - der thro' the day, Hope - less must weep thro' night's delay; Our hearts are breaking

frown, To thy pro - tec - tion now we flee, Safe in thy shad - ow let us be; In sor - row part - ed

with this fare - well..... with this fare - well! Fare - well! oh, must we say farewell? Fare - well, oh, must we say farewell?

by fate compelled..... by fate compelled! Fare - well! oh, must we say farewell? Fare - well, oh, must we say farewell?

Our hearts are breaking with this fare - well..... with this fare - well, Fare - well, oh, must we say farewell, Farewell, oh, must we say farewell.

Our hearts are breaking with this fare - well Break - ing with this fare - well, Fare - well, oh, must we say farewell, Farewell, oh, must we say farewell.



# O GOD, WE PRAISE THEE.

81

WILL L. THOMPSON.

O God, we praise thee, and con - fess, That thou the on - ly Lord, And ev - er -

O God, we praise thee, and con - fess, That thou the on - ly Lord,

And ev - er - last - ing Fath - er art, And ev - er - last - ing Fath - er art And ev - er - last - ing Fath - er art.....

And ev - er - last - ing Fath - er art, And ev - er - last - ing Fath - er art,.....

And ev - er - last - ing Fath - er art.

last - - ing Fath - er art,..... By all the earth a - dored.

And ev - er - last - ing Fath - er art, By all the earth, the earth a - dored.

soprano Solo.  
*a tempo.*

# O GOD, WE PRAISE THEE.—Continued.

To thee all an - gels cry a - loud, To thee the powers on high.

## CHORUS.

1st. time.

2d. time.

Both Cher - u - bim and Ser - aphim Con - tin - ual - ly do cry, Con - tin - ual - ly do cry.  
Cher - u - bim, Ser - aphim,  
Both Cher - u - bim and Ser - aphim Con - tin - ual - ly do cry, Con - tin - ual - ly do cry.  
Both Cher - u - bim and Ser - aphim

## Chorus.

O ho - ly, ho - ly, ho - ly Lord! Whom heavenly hosts o - bey,  
O ho - ly, ho - ly, ho - ly Lord, Whom all the heavenly hosts o - bey, Whom hosts o - bey.  
Whom heavenly hosts o - bey.

# O GOD, WE PRAISE THEE.—Concluded.

83

**Duet.—Soprano and Alto.** **Duet.—Tenor and Bass.** **Soprano Solo.**

This world is with thy glo - ry filled, This world is with thy glo - ry filled. Of thy majestic sway, Of thy ma-jestic sway.

The first system of the musical score consists of four staves. The top two staves are for vocal duets: Soprano and Alto on the left, and Tenor and Bass on the right. The bottom two staves are for piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

**Quartette.** **Chorus.** **Quartette.** **Chorus.** **D.C.**

1. Th' A - pos - tles glo - rious praise thee, And all the Prophets praise thee, That thou, E - ter - nal Father, art of boundless majes - ty.  
 2. The ho - ly Church doth praise thee, The no - ble mar - tyr, praise thee, That thou, E - ter - nal Father, art of boundless majes - ty.

1. Th' A - pos - tles glo - rious praise thee, And all the Prophets praise thee, That thou, E - ter - nal Father, art of boundless majes - ty.  
 2. The ho - ly Church doth praise thee, The no - ble mar - tyr, praise thee, That thou, E - ter - nal Father, art of boundless majes - ty.

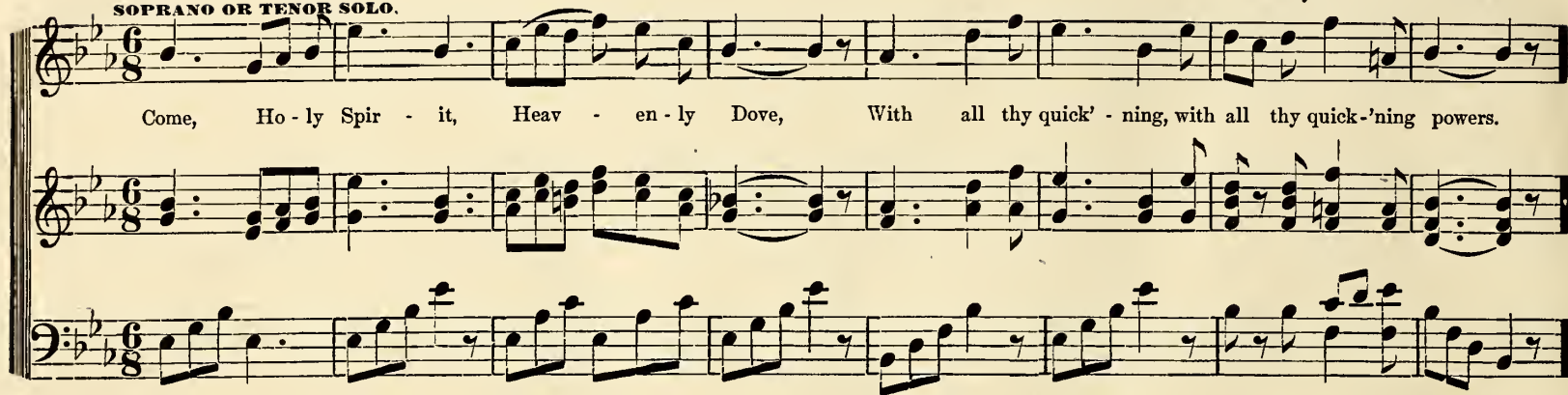
The second system of the musical score continues with four staves. It features quartet and chorus parts for both vocal and piano instruments. The lyrics are repeated for two different versions of the song. The notation includes various musical symbols such as notes, rests, and bar lines. The piano part includes chords and single notes.



## COME, HOLY SPIRIT.—Sacred Quartet.

Music by WILL. L. THOMPSON.

## SOPRANO OR TENOR SOLO.



Come, Ho-ly Spir - it, Heav - en - ly Dove, With all thy quick' - ning, with all thy quick'-ning powers.

## CHORUS.



*dim.* *p*

Kin-dle a flame of love, A flame of sacred love In these cold hearts of ours, In these cold hearts of ours.

Kin-dle a flame, Kin-dle a flame,

Kin-dle a flame, Kin-dle a flame, In these cold hearts of ours, In these cold hearts of ours.

# COME, HOLY SPIRIT.—Continued.

85

BASS SOLO.

Look how we grov-el here be-low, Fond of these earthly toys, Fond of these earth-ly toys.

*Accompt. p*

*dim. pp*

In vain we tune our for-mal songs, In vain we strive, we strive to rise; Ho-san-nas lan-guish on our tongues, And our devo-tion dies.

In vain we tune our songs, In vain we strive to rise; Ho-san-nas lan-guish on our tongues, And our devo-tion dies.

In vain we tune our songs, In vain we strive to rise; Ho-san-nas lan-guish on our tongues, And our devo-tion dies.

## COME, HOLY SPIRIT.—Continued.

## DUET. SOPRANO.

*Rit. e dim.* . . . .

Fa - ther, and shall we live, And shall we ev - er live..... At this poor dy - ing rate, At this poor dy - ing rate.....

## TENOR.

## BARITONE OR CONTRALTO SOLO.

*p* *Con espressione.*

## SOPRANO SOLO.

*cres.* . . . *f* *m*

Our love so faint, so cold, So faint, so cold to thee, And thine to us so great And thine to us so great.



# COME, HOLY SPIRIT.—Concluded.

87

DUET.—SOPRANO AND ALTO.

Come, Ho - ly Spir - it, Heav - en - ly Dove, With all thy quick' - ning, with all thy quick' - ning powers.

This system contains the first three staves of the duet. The Soprano part is on the top staff, the Alto part is on the middle staff, and the Bass part is on the bottom staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are written below the staves.

Come, shed a Savior's love, Abroad a Savior's love, And that shall kindle ours, And that shall kindle ours.

Come, shed a - broad Savior's love, And that shall kindle ours, And that shall kindle ours.

Come, shed a - broad his love, Come shed abroad his love, And that shall kindle ours, And that shall kindle ours.

This system contains the next three staves of the duet. The Soprano part is on the top staff, the Alto part is on the middle staff, and the Bass part is on the bottom staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are written below the staves.

## LEAD ME GENTLY HOME, FATHER.

By permission.

Words and Music by WILL L. THOMPSON.

1. Lead me gently home, Father, Lead me gently home, When life's toils are ended, And parting days have come,  
 2. Lead me gently home, Father, Lead me gently home, In life's darkest hours, Father, When life's troubles come,

*Rit. p*  
 Sin no more shall tempt me, Ne'er from thee I'll roam, If thou'lt only lead me, Father, Lead me gently home.  
 Keep my feet from wandering, Lest from thee I roam, Lest I fall upon the wayside, Lead me gently home.

**CHORUS.**  
 Lead me gently home, Father, Lead me gently home, Lest I fall upon the way-side, Lead me gently home.  
 Lead me gently home, Father, Lead me gently home, Father, Lest I fall upon the way-side, Lead me gently, gently home.

# HALLELUJAH.

89

HANDEL.

Hal - le - lujah, hal - le - lujah, halle - lujah, hallelujah, hal - le - lujah, Hal - le - lujah,

*Allegro.*

Hal - le - lujah, hal - le - lujah, halle - lu-jah, hallelujah, hal - le - lujah, Hal - le - lujah,

hal - le - lujah, halle - lujah, hal-le-lujah, hal - le - lujah! For the Lord God omnipotent reign - eth, Halle - lujah, halle - lujah, halle -

hal - le - lu-jah, halle - lu-jah, halle-lujah, hal - le - lu - jah! For the Lord God omnipotent reign - eth, halle - lu-jah, halle-lujah, halle -



## HALLELUJAH.—Continued.

lu - jah, halle - lu - jah, For the Lord God om - nip - o - tent reign - eth, Halle - lu - jah, halle - lu - jah, halle - lu - jah, halle - lu - jah,

lu - jah, halle - lu - jah, For the Lord God om - nip - o - tent reign - eth, Halle - lu - jah, halle - lu - jah, halle - lu - jah, halle - lu - jah,

This system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in treble clef. The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The lyrics are written below the staves, aligned with the notes.

hal - le - lu - jah, halle - lu - jah, hal - le - lu - jah, hal - le - lu - jah, halle - lu - jah, For the Lord

Halle - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -

For the Lord God om - nip - o - tent reign - eth, Halle - lu - jah, hal - le - lu - jah, halle - lu -

Halle - lu - jah, For the Lord

This system also consists of four staves, continuing the musical notation from the first system. The lyrics are distributed across the staves, with some lines having multiple phrases. The musical notation includes various note values and rests, maintaining the same key signature and clef structure.

# HALLELUJAH.—Continued.

91

God om - nip - o - tent reign - eth, hal-le-lu - jah, hal-le-lu - jah, hal-le-lu - jah, For the Lord

jah, hal-le-lu - jah, hal - le - lu - jah, hal-le-lu - jah, hal-le-lu - jah, For the Lord

jah, hal-le-lu - jah, hal - le - lu - jah, hal-le-lu - jah, hal-le-lu - jah, hal-le-lu jah, hal-le-lu - jah, hal-le-lu - jah, hal-le-lu - jah,

God om - nip - o - tent reign - eth, hal-le - lu - jah, hal-le-lu - jah, hal-le-lu - jah, hal-le-

God om - nip - o - tent reign - eth, Hal - le - lu - jah, The king-doms of this

God om - nip - o - tent reign - eth, hal-le-lu - jah, hal - le - lu - jah,

hal-le-lu - jah, hal-le-lu - jah, hal - le - lu - jah, hal - le - lu - jah, The king-doms of this

lu - jah, hal-le-lu - jah, hal-le - lu - jah, hal - le - lu - jah, hal-le - lu - jah, hal-le-lu - jah, hal-le-lu - jah.

## HALLELUJAH.—Continued.

world are be - come the kingdom of our Lord, and of his Christ, and of his Christ, And he shall reign for-

world are be - come the kingdom of our Lord, and of his Christ, and of his Christ ;

And he shall reign forever and ev - er, forever and

ev - er and ev - er, And he shall reign for-ev - er and ev - er, And he shall reign forev - er and

And he shall reign for - ev - er and ev - er, forev - er and ev - er, and ev - er and

And he shall reign for - ev - er and ev -

ev - er, ::And he shall reign, :: for - ev - er, for - ev - er, for-ev - er and ever and ever, Shall reign forev - er and



ev - er for-ev-er and ev - er, hal-le-lu-jah, hal-le - lu-jah, for-ev-er and ev - er, hal-le-lu-jah, hal-le - lu-jah,

ev-er, King of kings..... and Lord of lords,.....

er, King of kings.....and Lord of Lords,..... King of

ev - er. for ev-er and ev - er Halle-lu-jah, Halle - lu-jah, forev-er and ev - er, halle-lu-jah, hal-le - lu - jah,

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The music is in 4/4 time and G major. The lyrics are: 'ev - er for-ev-er and ev - er, hal-le-lu-jah, hal-le - lu-jah, for-ev-er and ev - er, hal-le-lu-jah, hal-le - lu-jah, ev-er, King of kings..... and Lord of lords,..... er, King of kings.....and Lord of Lords,..... King of ev - er. for ev-er and ev - er Halle-lu-jah, Halle - lu-jah, forev-er and ev - er, halle-lu-jah, hal-le - lu - jah,'.

for-ev-er and ev-er, hal-le-lu-jah, hal-le - lu-jah, for-ev-er and ev - er, halle-lu-jah, halle - lu - jah, for-ev-er and

kings.....and Lord of lords,.....King of kings.....

for-ev-er and ev-er, hal-le-lu-jah, hal-le - lu-jah, for-ev-er and ev - er, hal-le-lu-jah, hal-le - lu - jah, for-ev-er and

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The music is in 4/4 time and G major. The lyrics are: 'for-ev-er and ev-er, hal-le-lu-jah, hal-le - lu-jah, for-ev-er and ev - er, halle-lu-jah, halle - lu - jah, for-ev-er and kings.....and Lord of lords,.....King of kings..... for-ev-er and ev-er, hal-le-lu-jah, hal-le - lu-jah, for-ev-er and ev - er, hal-le-lu-jah, hal-le - lu - jah, for-ev-er and'.

## HALLELUJAH.—Continued.

ev-er, hal-le-lu-jah, hal-le - lu - jah, King of kings and Lord of Lords, and he shall reign forev - er,

and he shall reign,..... and he shall

..... and Lord of Lords, ..... and Lord of lords, and he shall reign, and

ev-er, hal-le-lu-jah, hal-le - lu - jah, King of kings and Lord of lords, and he shall reign for - ev - er and ev - er,

and he shall reign for - ev - er and ev - er, King of kings..... and Lord of lords,..... and he shall

reign..... for - ev - er and ev - er, King of kings for-ev-er and ev-er, and Lord of Lords, hallelujah, hal-le - lu-jah, and

he shall reign for - ev - er and ev - er, for-ev-er and ev-er, hal-le-lu-jah, hal-le - lu-jah, and he shall

and he shall reign for - ev - er and ev-er, King of kings for-ev-er and ev-er, and Lord of Lords, hallelujah, hal-le - lu-jah, and he shall

Reign for ev-er and ev - er and ev - er, King of kings and Lord of lords, King of kings and Lord of Lords, and he shall reign for-

he shall reign for - ev - er and ev - er,

reign for-ev - er and ev - er and ev - er, King of kings and Lord of lords, King of kings and Lord of lords, and he shall reign for-

and he shall reign for ever and

*Adagio.*

ev - er and ev - er, for-ev-er and ev-er, for-ev-er and ev-er, hal-le-lu-jah, hal-le - lu-jah, halle-lujah, halle - lu-jah, hal - le - lu - jah!

ev - er and ev - er, King of kings and Lord of lords, Hal-le-lu-jah, hal-le - lu-jah, hal-le-lu-jah, hal-le - lu-jah, hal - le - lu - jah!

for-ev-er and ev-er, for-ev-er and ev-er.



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